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Missing The Mark

Target's sales fell 2.8 percent in the first quarter.

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Dynamic Duo

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\$400 Million

New York Mayor Eric Adams is fully funding the plan to transform Fifth Avenue.

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All About Red

Fondazione Valentino Garavani e Giancarlo Giammetti is unveiling its first exhibition at its new home in Rome. Appropriately, "Orizzonti /Rosso [Horizons/Red]" hinges on the color so closely associated with the couturier's designs, shown alongside 30 artworks in the restored palazzo. "We wanted to have the best, the most important artworks possible," said Giammetti. After all, Garavani has admitted: "I love beauty, it's not my fault." *For more, see pages 8 and 9.*

PHOTOGRAPH BY CARMEN COLOMBO

BUSINESS

Target Challenged by Weak Q1 Sales

- Christina Hennington, who was chief strategy and growth officer, is now set to leave the company.

BY EVAN CLARK

Target Corp.'s turnaround is taking time as the discount giant contends with changes both within and without.

Not only is the company dealing with consumer and supply chain uncertainty from U.S. President Donald Trump's start and stop trade war, but it has also been reorganizing – an effort that has now been stepped up. A “multiyear Enterprise Acceleration Office to drive even greater speed and agility” is being established under chief operating officer Michael Fiddelke and Christina Hennington, chief strategy and growth officer, who is shifting to an advisory role and leaving the company in September.

Meanwhile, first-quarter sales and profits both missed their marks – and the reasons were many.

Brain Cornell, chief executive officer, told reporters on a conference call that, “Headwinds included ongoing pressure in our discretionary business plus five consecutive months of declining consumer competence, tariff uncertainty and the reaction to the updates we shared on belonging in January” when the company shifted away from its diversity, equity and inclusion initiatives.

“While we believe each of these factors played a role in our first-quarter performance, we can’t reliably estimate the impact of each one separately,”



A Target store.

Cornell said. “I want to be clear that we’re not satisfied with these results and we’re moving with urgency to navigate through this period of volatility. We’re focused on factors within our control, delivering consistency and reliability and a guest experience that features newness, differentiation and value.”

First-quarter net earnings rose 10 percent to \$1 billion, or \$2.27 a diluted share, with a boost from litigation settlements. But adjusted EPS of \$1.30 came in 35 cents below the \$1.65 Wall Street analysts forecast.

Sales fell 2.8 percent to \$23.8 billion in the quarter, where analysts were looking

for a much milder 0.75 percent decline. Target said merchandise sales were down 3.1 percent and other revenue increased 13.5 percent. On the brighter side, digital comparable sales grew 4.7 percent, powered by a 35 percent growth in same-day delivery and continued expansion in drive-up pick up.

Investors traded shares of the company down 5.2 percent to \$92.99 on Wednesday.

“Looking ahead, we expect current top-line pressures will continue in the near term,” Cornell said. “Our team is working tirelessly to mitigate the impact of tariffs. As we focus on supporting American families in managing their budgets, we have many

levers we can use to mitigate this impact and price is the very last resort.”

He said the retailer would stay price competitive by “leveraging the capabilities, longstanding relationships and scale that sets us apart for many of our retail peers.”

While Target is bigger than most retailers, it is still much smaller than Walmart Inc., which last week said it would raise prices due to the trade war. That prompted Trump to lash out, pointing out the billions of dollars Walmart made in profits last year and telling it to “eat the tariffs.”

Cornell is walking a fine line by not ruling out price increases, but also not leading with them.

Other retail CEOs will be watching to see if that approach works.

Regardless, the uncertainty ahead has already hit Target's forecast.

While the discounter in March forecast adjusted EPS of \$8.80 to \$9.80, it is now looking for \$7 to \$9. And sales, which were slated to rise 1 percent, are now forecast to see a low-single-digit decline.

Rick Gomez, chief commercial officer, said Target's approach still works when the retailer connect with shoppers in the right way.

“Consumers are still making discretionary purchases when they find products at the right intersection of style of quality value,” he said. “We held or gained share in 15 of the 35 divisions we track with strong gains in apparel categories like women's swimwear, infant and toddler, and performance, as well as seasonal merchandise, books and produce and floral. Additionally, our latest design partnership, Kate Spade for Target proves that newness and style at irresistible price points are a winner in any environment.”

The collaboration was hailed as the company's strongest hook-up in a decade.

FOOTWEAR

VF Corp. Shares Sink After Q4 Revenue Miss

- The company reported net revenue of \$2.14 billion, down 5 percent from \$2.25 billion the same time last year.

BY STEPHEN GARNER

Shares for Timberland and Vans parent company VF Corp. sank 15.8 percent on Wednesday, after its fourth-quarter results fell below expectations.

The stock landed at \$12.15, leaving the company with a market capitalization of \$4.7 billion.

In the fourth quarter of fiscal 2025, the Denver-based company reported net revenue of \$2.14 billion, down 5 percent from \$2.25 billion the same time last year. This was below analysts' expectations, which were between \$2.15 billion and \$2.23 billion, according to Yahoo Finance.

The company also saw an operating loss of \$73 million, or a loss of 39 cents per share, versus an operating loss of \$373.4 million, or a loss of \$1.06 per share. This was slightly better than analysts' expectations, which were calling for a net loss of 14 cents a share in the fourth quarter.

By brand, The North Face saw net revenue of \$834.5 million, up 2 percent from \$814.3 million in the fourth quarter of 2024. At Vans, net revenue was \$492.6 million, down 22 percent from \$631.2 million the same time last year.

Timberland reported net revenue of \$376 million, up 10 percent from \$341.5 million, while Dickies saw net revenue of \$139.3 million, down 14 percent from \$162.4 million the prior year. VFC's Other

Brands division saw net revenue tick up 1 percent to \$301.5 million from \$297.9 million the same time last year.

By region, VFC saw declines in most areas of the world, with the Americas reporting net revenue in the fourth quarter of \$995.2 million, which is down 6 percent from \$1.06 billion the same time last year. In the Europe, Middle East and Africa region, net revenue was \$812.3 million, down 4 percent from \$849.6 million in the same quarter of last year, while the Asia-Pacific region's net revenue was flat from last year at \$336.2 million.

For the full fiscal-year 2025, VFC reported net revenue of \$9.5 billion, a 4 percent decline from \$9.92 billion in fiscal 2024. The company also turned a profit for the year, with an operating profit of \$303.8 million in 2025, or 18 cents per share, up from an operating loss of \$143.93 million, or a loss of \$2.62 per share, in 2024.

By brand, The North Face saw net revenue of \$3.7 billion, up 1 percent from \$3.67 billion in 2024. At Vans, net revenue was \$2.35 billion, down 16 percent from \$2.79 billion the same time last year.

Timberland reported net revenue in 2025 of \$1.61 billion, up 3 percent from \$1.56 billion, while Dickies saw net revenue of \$542.1 million, down 12 percent from \$618.4 million the prior year. VFC's Other Brands division saw net revenue tick up 2 percent to \$1.3 billion from \$1.28 billion the same time last year.

By region, the Americas reported net revenue of \$4.83 billion, down 7 percent from \$5.17 billion in fiscal 2024. In the EMEA region, net revenue declined 3



percent to \$3.25 billion, down from \$3.34 billion, while the Asia-Pacific region saw net revenue increase 1 percent to \$1.42 billion, up from \$1.4 billion in 2024.

Bracken Darrell, president and chief executive officer of VFC, said in a statement that revenue in the quarter was “in line” with the company's guidance and excluding Vans, was up versus last year, led by growth in The North Face and Timberland.

“Adjusting for the revenue impact to Vans from deliberate strategic actions to establish a strong foundation for future growth and improved profitability, the decline in the brand's Q4 2025 revenue

was consistent with the Q3 2025 trend,” Darrell said. “The transformation of VF is well underway.”

Looking ahead, the company expects net revenue in the first quarter of fiscal 2026 to decline between 3 and 5 percent, with an operating loss of between \$110 million and \$125 million.

“We are well-positioned to navigate increased volatility in the macro environment, and I am confident that the actions we are taking will enable our brands to return to growth and VF to deliver strong, sustainable value creation,” the CEO added.

BUSINESS

OpenAI to Launch Physical Products Via \$6.5B Deal

● Sam Altman said OpenAI is set to acquire Jony Ive's year-old AI devices start-up to "develop, engineer and manufacture a new family of products."

BY TIANWEI ZHANG

LONDON – Leading artificial intelligence service provider OpenAI on Wednesday revealed a partnership with Jony Ive, former chief design officer of Apple, in a bid to bring "delight, wonder and creative spirit" to the company, according to OpenAI chief executive officer and cofounder Sam Altman.

The collaboration will see io, an AI devices start-up Ive founded last year alongside Scott Cannon, Evans Hankey and Tang Tan, merge with OpenAI in a deal that's valued at around \$6.5 billion, to "develop, engineer and manufacture a new family of products."

Following the merger, Ive and his design company LoveFrom, will assume deep design and creative responsibilities

across OpenAI and io.

"AI is an incredible technology, but great tools require work at the intersection of technology, design and understanding people and the world. No one can do this like Ive and his team; the amount of care they put into every aspect of the process is extraordinary," Altman said.

The tech entrepreneur believes that "we can bring some of the delight, wonder and creative spirit that I first felt using an Apple computer 30 years ago."

Ive said everything he has learned over the last 30 years led him to this moment with OpenAI.

"While I am both anxious and excited about the responsibility of the substantial work ahead, I am so grateful for the opportunity to be part of such an important collaboration. The values and vision of Altman and the teams at OpenAI and io are a rare inspiration," Ive said.

"I am reminded of a time, three decades ago, when I emigrated to America. As a designer, I was drawn to the exhilarating

Jony Ive and Sam Altman



and innocent optimism of Silicon Valley, to collaborate with people driven to create amazing products that elevate humanity," he added.

Since leaving Apple, Ive has dabbled with the fashion industry on multiple occasions. Most notably, he launched an outerwear collection with Moncler last year.

The collection was designed as a system of three shells – evolutions of the field jacket, parka and poncho – that connect to a central core through the magnetic "Duo button" featuring the Monduck and the LoveFrom bear logos. The button is engineered from aluminum, brass, steel and a heat-resistant magnet.

BUSINESS

New York's Fifth Avenue Plan Gets Fully Funded With \$400M

● Mayor Adams announced the pumped-up budget to dramatically change one of the world's most luxurious and busiest venues in the world.

BY DAVID MOIN

On Manhattan's Fifth Avenue, there's been plenty of investment by luxury brands – now the city itself is fully realizing the venue's value and potential.

On Wednesday, Mayor Eric Adams announced he's putting an additional \$250 million into his fiscal 2026 budget, adding that to the \$153 million previously allocated to fund a dramatic transformation of Fifth Avenue, bringing the total budget to over \$400 million.

Fifth Avenue this year celebrates its 200th anniversary, but the world-famous thoroughfare has never had a major redesign.

The mayor, who is running to be

re-elected this year, expects the \$400 million project to pay for itself within five years of its completion through increased property and sales tax revenue. He also said it will lead to more jobs.

The transformation plan calls for widening the sidewalks, reducing traffic lanes to three from the current five, adding trees, planters, benches, improved lighting and infrastructure to reduce the impact of storms, and possibly adding more vehicle-free weekends. The idea is to make it easier and more inviting for shoppers to walk up and down the avenue, making it a bit more like the Champs-Élysées in Paris.

"This is a huge, huge economic stimulus for this entire city," Adams said during a press conference. Construction is set to begin in early 2028.

Fifth Avenue, Adams said, "was once known as America's Street of Dreams, and those dreams have often remained silent. Well, today we're seeing the alarm clock going off, we're waking up, and we're

going to wake up the economic stability of this great community in this great area.

"Two centuries ago, Fifth Avenue was just a dirt road," the mayor said. "It's hard to even imagine and believe that. But it has turned and transformed itself, and today it's a bustling boulevard of shopping, restaurants, businesses and tourism. It's also home to five lanes of traffic congestion, pollution and high foot traffic. More people walk down Fifth Avenue in one hour than would fill Madison Square Garden tonight when the Knicks beat the Pacers and head their way to the finals. Got to get that in."

"So this current design is not working. It's not modernized enough. It has not evolved with the time. So as part of our Best Budget Ever, we are injecting an additional \$250 million to fully fund the ... future of Fifth Avenue Partnership's plan to transform Fifth Avenue's entire stretch of real estate from Bryant Park to Central Park."

First deputy Mayor Randy Mastro added: "No more crammed sidewalks. No more dodging traffic. We're making Fifth Avenue

more walkable, greener and safer. The stretch of real estate that we enjoy walking all the time from Bryant Park to Central Park, we're going to double the sidewalk space, shorten the crosswalks so that the avenue is safer to cross, green the avenue with more than 230 tree planters, and add in new seating and better lighting.

"We don't have to travel to Paris or London to experience the world-class shopping restaurants and green pedestrian-friendly streets. We're going to have that right here to add to all of the other attractions we have," he said.

The transformation plan is a collaboration between city agencies and the Future of Fifth Partnership, which includes the Fifth Avenue Association, the Grand Central Partnership, the Central Park Conservancy and the Bryant Park Corporation.

The ritzy, internationally renowned thoroughfare, which commands the world's highest commercial rents, has undergone an unprecedented degree of investment, retail development and transformation in Midtown for more than two years.

It all seemed to conspicuously take off around August 2023 with opening of the redesigned Tiffany flagship with its completely transformed interior.

The Tiffany metamorphosis – which some sources pegged at \$250 million to \$350 million, while other sources estimate that cost was as high as \$600 million to \$800 million, including the art – was followed by a flurry of property acquisitions at lavish prices by luxury conglomerates.

Prada bought 724 Fifth Avenue, site of its New York flagship, and the building next door where Abercrombie & Fitch formerly operated, for \$835 million. Kering, owner of Gucci, Balenciaga, Bottega Veneta and Alexander McQueen, bought the 115,000-square-foot retail space at 715-717 Fifth Avenue for \$963 million, considered the most expensive high street retail deal in the U.S. Armani will vacate the site and move to the designer's mixed-used project under construction and opening in October at 760 Madison Avenue, and Dolce & Gabbana will also vacate the site and relocate to 695 Madison Avenue.



Rendering of Fifth Avenue's future \$400 million redesign.

BUSINESS

Canada Goose Expects Only 'Minimal Impact' From Tariffs

- The outerwear specialist posted strong fourth-quarter and year-end results on Wednesday.

BY JEAN E. PALMIERI

Canada Goose is not particularly concerned about tariffs – and Wall Street responded, driving the company's stock up on Wednesday after it reported strong fourth-quarter and year-end results. The stock traded up 19.6 percent to close at \$10.67 on the New York Stock Exchange.

The Canadian outerwear brand said net income attributable to shareholders in the fourth quarter ended March 30 soared to \$27.1 million, or 28 cents a share, from \$5 million, or 5 cents a share, in the prior-year period. Sales rose 7 percent to \$384.6 million from \$358 million the year before. All figures are in Canadian dollars.

The direct-to-consumer category significantly outperformed wholesale in the period with DTC sales increasing 15.7 percent to \$314.1 million from \$271.5 million, while wholesale revenue dropped 23.2 percent to \$31.8 million from \$45.1 million, primarily due to lower sales in Europe and delayed shipments, the company said.

In an analyst call Wednesday morning, Dani Reiss, chairman and chief executive officer, said that the "vast majority" of its products are made in Canada and are not impacted by the tariffs on imports into the U.S.

Elizabeth Danaher Clymer, president of finance, strategy, administration and operations, said 75 percent of all products are made in Canada and currently exempt from tariffs into the U.S. while the remaining 25 percent are produced in Europe, "but they will have minimal financial impact."

Even so, the company declined to provide a projection for fiscal 2026. Neil Bowden, chief financial officer, pointed to the "very turbulent period" of the past several months that has given rise to "material changes in the global trading environment. With changes occurring frequently and with limited line of sight to the impact of these changes on the economy and consumer health, at this time, we do not believe it is prudent to provide a financial outlook for the year."

Turning to product performance, Carrie Baker, president of brand and commercial, said apparel was the fastest-growing category in both the fourth quarter and year. That includes pieces other than outerwear such as sweatshirts, sweatpants, sweaters and Ts. She singled out a few standout performers in the period including the Snow Goose line, which benefited from a successful marketing campaign, and the Sea Mantra collection, which is the company's "most technically advanced range jackets yet," she said.

Regarding the company's retail business, Reiss said its DTC channels "showed positive momentum" from a very strong December, delivering 7 percent DTC comparable sales growth for the quarter.

"We took significant steps to become a better retailer in order to drive higher sales productivity in our stores," he said. "Our focus on enhancing store staffing, inventory position and the in-store experience contributed to higher conversion rates in comparable stores for the year. We evolved our marketing and brand strategy delivering impactful brand moments during our Snow Goose campaign, which now serves as the blueprint for future campaigns. And we successfully managed our inventory,



Canada Goose is best known for its outerwear.

which is now down year-over-year for six consecutive quarters resulting in cleaner inventory across all channels and paving the way for a much more product newness in the coming years."

DTC comps were even better in North America, where sales rose 17 percent in the fourth quarter, outperforming Europe and Asia, Baker said. But the online launch of the company's eyewear in February gave a boost to digital sales globally.

Reiss said that in fiscal 2026, Canada Goose will seek to build "brand heat through focused marketing investments," which have already proven that they can improve sales, launch new products and strengthen seasonal collections to connect with customers.

Baker said the plan is to increase marketing spend as a percentage of revenue going forward. "What we saw in fiscal 2025 is clear: when we make bold moves that spark attention, search and sales follow," she said, adding that "high-profile campaigns, exclusive products and impactful storytelling" are all in the cards.

Part of that messaging will undoubtedly focus on the planned expansion of products that can be worn year-round. Baker said the plan is to nearly double the mix of updated and new styles to

tempt consumers to shop Canada Goose more often. Part of that will be fueled by Haider Ackermann's designs. The designer was named Canada Goose's first creative director last year, a position he continues to hold even though he subsequently was named creative director of the Tom Ford women's and men's fashion brand.

"Starting in spring/summer 2026, Haider Ackermann's creative vision will extend across both Snow Goose and our mainline collections," Baker said. "To bring this to life, we're making meaningful investments to accelerate progress starting with our product creation teams by better connecting design, development, sourcing and merchandising through a more integrated and collaborative process, and we're already seeing faster speed-to-market."

The company will also selectively expand its retail footprint, renovate existing locations and work to improve its wholesale business, Reiss said.

For the year, net income attributable to shareholders jumped to \$94.8 million from \$58.4 million in the fiscal year ended March 31, 2024. Sales for the year rose to \$1.35 billion from \$1.33 billion in fiscal 2024. DTC sales in the year grew 5.1 percent to just under \$1 billion but wholesale revenue fell 16.5 percent.

BUSINESS

Saks Fifth Avenue Brand Heads to Costco: Sources

- Sources said the warehouse club will be carrying men's apparel with the Saks Fifth Avenue label in the coming months.

BY LISA LOCKWOOD

The Saks Fifth Avenue brand is headed to Costco, according to market sources.

The Saks Fifth Avenue brand name has been licensed to Centric Brands for men's apparel and is headed to Costco over the coming months, sources said.

A spokeswoman for Saks said she had "no comment," and a Centric Brands spokeswoman declined comment. Costco,

the membership-based warehouse club, didn't return a phone call seeking comment.

Saks Fifth Avenue women's merchandise is expected to eventually come to Costco as well, but a recent deal didn't come to fruition.

Centric Brands' portfolio includes Joe's Jeans, Buffalo, Hervé Léger and Izod in the men's and women's categories. The company has expertise in product design, development and sourcing, retail and digital commerce, marketing and brand building.

Costco over the years has carried such brands as Tommy Hilfger, Wrangler, Eddie Bauer, Nick Graham, Adidas, Nike and Columbia, in addition to its own Kirkland brand.

Last October, Saks Global and Authentic Brands Group formed a joint venture to grow luxury brands. The new venture, called Authentic Luxury Group, was initially expected to focus on Authentic Brands-owned luxury and accessible luxury names including Barneys New York, Judith Leiber Couture, Hervé Léger and Vince.

It is believed the Saks-Costco deal emanates from this new joint

venture. Authentic could be collaborating with its longtime partner Centric on the Saks arrangement with Costco. On Tuesday, Authentic tapped Centric Brands as Dockers' operating partner across key lifestyle and performance categories in the U.S. and Canada, as reported.

Last fall, the principals of the Authentic Luxury Group outlined several ambitious plans and aspirations, such as rolling out Barneys retail locations or in-store shops, adding categories to existing fashion brands in the Authentic portfolio and widening their distribution in the U.S. and abroad, and purchasing brands. Essentially, the new luxury group is intended to serve as an incubator for brand growth through strategic licensing agreements and distribution channels across fashion, retail, digital, hospitality, real estate, art and travel, according to the joint venture.

In December, Saks purchased competitor Neiman Marcus for \$2.7 billion – with help from Amazon, Authentic, Salesforce and G-III Apparel Group, and an eye toward forging a luxury powerhouse both online and off. The business is currently being reset and looking to reverse sales declines. Revenues at Saks fell 20 percent last year due to "disrupted inventory flow," Saks Global said May 14 it will slash 500 to 600 brands that don't work within the portfolio.

Having the Saks Fifth Avenue nameplate

at Costco is irking some contemporary vendors who sell Saks.

"You can't take a prestigious name like Saks and put it into Costco," said one vendor who does a lot of business with the Saks stores and feels it's bound to further hurt the prestige of Saks. "They want to generate revenue using the trademark," he said.

The vendor added that people aren't going to want to go into Saks anymore to buy high-end brands like Prada if they see the Saks Fifth Avenue label at Costco. "Where is luxury going?" he asked.

In recent months, Saks has been working with Amazon to get designer fashion on the e-commerce site in a much more substantial way with the launch of Saks on Amazon, a storefront on Amazon's Luxury Stores platform. The Amazon storefront launched with looks from Dolce & Gabbana, Balmain, Etro, Stella McCartney, Giambattista Valli, Erdem, Fear of God, Jason Wu Collection, Rosetta Getty and Johanna Ortiz, as well as Chantecaille and La Prairie in skin care.

In the months ahead, more brands are set to launch on the Saks storefront, which will carry a selection of women's and men's ready-to-wear, beauty, shoes, handbags and accessories curated by Saks. Orders will be fulfilled by Saks, but customer service will be handled by Amazon's Luxury Stores. Amazon will also handle returns.



Costco in Bayonne, N.J.

FOOTWEAR

Moreschi Acquired by Fellow Italian Label and British Fund

● Glam Srl, the company behind the Superglamorous shoe brand, and its investor, the Imerman Family Office fund, have taken over the storied footwear firm.

BY MARTINO CARRERA

Storied Italian luxury footwear brand Moreschi has found a pair of white knights.

Glam Srl, the company behind the Superglamorous shoe brand, and its investor, the London-based Imerman Family Office fund, have taken over the Moreschi brand.

They won the auction set up by the Court of Pavia, Italy, which had declared Moreschi bankrupt in 2024. The brand was previously owned by the Swiss fund Hurlleys.

The acquisition includes the Moreschi trademark, all related intellectual property, machinery and in-house materials.

Financial terms of the deal were not disclosed.

The joint acquisition builds on the

existing relationship between the Imerman Family Office and Glam Srl, as the former invested in the latter last year becoming its majority stakeholder.

The new owners are committed to resurrect Moreschi, known primarily for its luxury men's formal shoes, in addition to a women's line, by leveraging Superglamorous' digital-first expertise and capabilities. The latter brand, established by Andrea Usuelli and Riccardo Libertino in 2012, is best known for its slippers defined by bold designs.

Moreschi was established by Mario Moreschi in 1946 in Vigevano, Italy – a renowned shoe manufacturing hub located about 30 miles southwest of Milan, which has partially lost its prominence in recent years. In the wake of the acquisition, manufacturing of Moreschi shoes is to continue in Italy.

Building synergies between Moreschi's heritage and Superglamorous' digital-first DNA will be instrumental in fueling renewed growth for the former brand and provide a strong business-to-business footprint for the latter. The two companies will continue to operate as independent brands, leveraging

shared operational infrastructures.

"Moreschi's legacy in Italian shoemaking is unparalleled. Our goal is to build on that heritage, evolving the brand with thoughtful innovation while staying true to its core values of craftsmanship, elegance and timeless design," said Bianca Ladow, director of the Imerman Family Office and director of Glam Srl and Moreschi.

"The partnership plans to leverage Superglamorous's digital expertise and Moreschi's renowned craftsmanship to create a unique offering in the luxury footwear market. This acquisition underscores a commitment to preserving Made in Italy craftsmanship and artisans while adapting to the evolving landscape of luxury retail," Ladow said.

As part of the new business plan, the existing Moreschi showroom on Milan's Via Manzoni will be home to both brands' collections, while a new unit is to bow on London's Mount Street, where Superglamorous already operates its own exhibition space. The Moreschi flagship on Via Manzoni and the Superglamorous store on Corso Venezia, both in Milan, will be strategically enhanced with a stronger direct-to-consumer focus, the new owners said.

"Moreschi represents a pillar of Italian artisanal heritage. This is not just a revival, it's a long-term vision to honor tradition while embracing transformation. By combining Moreschi's legacy with the strategic agility of Glam, we are creating a

Moreschi's men's luxury formal shoes.



structure pivotal to sustainable growth and global reach," Usuelli said.

According to market sources Moreschi's estimated revenues at the peak of its business success stood just south of 50 million euros.

"We see in Moreschi the kind of elegance that transcends time, understated, yet deeply expressive. This is an extraordinary opportunity to reframe that refinement for a new generation, bringing a modern sensibility to materials, proportions and styling, all while remaining faithful to the brand's DNA," Libertino said.

The Imerman Family Office is helmed by businessman Vivian Imerman and is part of Vasari, a consumer-focused investment group with decades of experience owning and operating companies focused on branded goods and alcoholic beverages in Europe, Asia and Africa.

The Reviews



Here and left: Victoria Beckham.

Victoria Beckham RESORT 2026

Victoria Beckham returned to New York City on Tuesday morning, presenting her resort 2026 collection against the picturesque skyline views from Centurion New York on the 55th floor of One Vanderbilt.

"I started showing in New York," Beckham recalled of her first presentation in 2008 – a showcase of 10 dresses at the nearby Waldorf Astoria hotel. "Then the collections grew season on season and I was in New York going from small presentations to what turned into really

significant, big shows. Then we went back to London to celebrate our 10th anniversary, spent a few years in London, and now, in Paris. It's been 18 years."

Beckham said the reason she'd been looking back at her 18-year journey as a creative director was due to the Netflix documentary she's been working on, with its release date set for October.

"We'll be doing the premiere here in New York because it really is about my journey in fashion and beauty. Obviously there are elements of my family in there, but it's really about what I do as a creative director across both fashion and beauty," she explained.

She added the trip to New York City was a time to give thanks to, celebrate with and show her latest lineup to the journalists and wholesale accounts who have been on the journey with her. Furthermore, she's proud of what she and her teams have done with the business, noting that fashion, in its own right, is profitable, "then you've got beauty as well," she said.

Speaking about the collection, Beckham pointed out the codes she built in the beginning that remain important each season, including silhouettes that are elegant yet effortless, feminine and modernly sexy and imbued with thoughtful

details. Color remains an important part of that message, with resort's muted tones with pops of vibrancy inspired by the works of the painter Francis Bacon featured in the brand's flagship store earlier this year as part of her third Sotheby's curation.

The hues came to life through her high-shine silk jersey dresses with ruched and knotted waist details, or a zip-down décolletage, and slinky bias-cut gowns with slim metal chain straps alongside a mix of strong, signature tailoring. Here, suited looks came both tuxedo-style for holiday (and cheekily paired with satin short shorts and ballerina-inspired knit bodysuits) and utilitarian-bent for the everyday, both with intriguing cummerbund folded, waist-cinching waistbands.

"All of these things, they're strong codes that I respect every season, but with making sure that I still have a strong fashion message and a point of view, because you do want to have that element of surprise each season as well, which is really important. I never want to be that brand that people just know what they're going to see," she said.

For resort, her casual daywear was the unexpected, welcomed element, as seen through chenille jumpers, slick bomber jackets, debut rigid Japanese denim bottoms and a collaborative Mackintosh jacket featuring an interior floral print (inspired by one of the first pieces of Gary Hume's art in Beckham's personal collection).

"I'm so honest with everything that I produce, that it really is about what I desire, what I want and what I know that my customer wants. So I genuinely do want everything [in the line]. I don't know what I would do if I didn't create my own clothes, because ultimately, I started doing this because I couldn't find what I wanted," she said of the full circle moment in the city.

– Emily Mercer

FASHION

Market Moments

A snapshot of the industry's latest launches, collaborations and up-and-coming designers.



The Vespa summer edit 2025 collection.

Vespa Drops Summer Capsule

Vespa wants its fans to vroom around in its fashion this summer.

The brand is debuting a summer edit capsule collection of ready-to-wear and accessories, its third, as part of its lifestyle project introduced last year.

Befitting its globally recognized image as the preferred means of transportation for Italian on-the-road holidays, Vespa is reinterpreting a range of summer wardrobe staples with a whiff of Western influences.

The lineup includes a bowling shirt bearing a wheat spike motif; shrunken cable-knit vests and barn jackets; denim cargo-pocketed miniskirts; a loose-fit leather bomber jacket; a casual suit, and Western-nodding chaps, among other items. Accessories include a Fedora hat, ribbon belts with a V-logo buckles, kerchiefs and charm necklaces.

The collection – retailing at between 90 euros and 1,900 euros – is available on the Vespa website dedicated to the lifestyle project and will exclusively make its retail debut at the Vespa pop-up shop inside Florence's Rinascente department store to run June 3 to 23. – M.C.

Chantecler Embarks on Capri-to-Alicudi Boat Ride

The islands may be different, but the spirit is the same.

That's perhaps why Maria Elena Aprea, Chantecler's creative director based in Capri, instantly clicked with artist Roberto Longo – known as Roberto di Alicudi, a nickname drawn from the Aeolian Island off the coasts of Sicily where he is based – and enlisted him to collaborate on a capsule collection.

The storied jeweler, established in Capri in 1947 by Salvatore Aprea and Pietro Capuano,

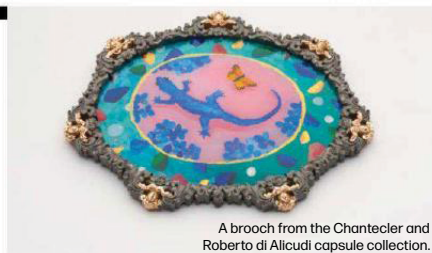
has teamed up with the artist on a series of one-of-a-kind pieces created according to the "pincisanti" technique, the thousand-year-old art of miniature oil painting on antique glass, which Longo masters.

The artworks, done by hand at his atelier in Alicudi, depict legends, myths and tales connecting the two islands. Chantecler has carved precious frames for them, in the shape of earrings, brooches and pendants, setting the glass in materials ranging from

rose gold to titanium.

A work in progress as new glass artworks are finalized, the collection currently comprises the Alicudi earrings featuring a mermaid flanked by a star and an oversize brooch showing the famous blue lizard, a special species of the reptile inhabiting Capri's Faraglioni sea stacks.

The capsule of unique pieces, nicknamed Capricudi, a crisis of Capri and Alicudi, will be exclusively available at the brand's flagships. – MARTINO CARRERA



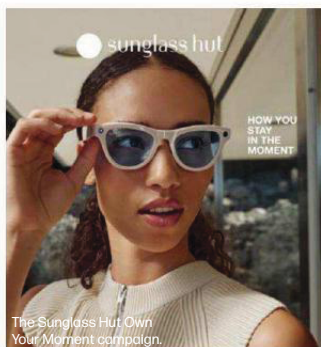
A brooch from the Chantecler and Roberto di Alicudi capsule collection.

Sunglass Hut Charts New Direction

Sunglass Hut, one of the largest sunglass retailers in the world, has turned the page with its latest campaign: Own Your Moment. Rolling out Thursday, the refreshed brand direction focuses on personal expression, fashion-forward experiences and deeper emotional connection with customers.

"We wanted to show that sunglasses are more than just a fashion accessory," explained Marija Jurkonyte, Sunglass Hut global senior brand and communications manager of the new direction. "They're a spark of confidence, a mood, a shield or a way to say 'this is me' in sunny moments and beyond. Own Your Moment is about celebrating the personal stories that make each of us shine when we step into everyday moments with confidence."

The new images use moments of transformation through wearing sunglasses – finding courage before stepping on stage, shielding emotion during a tough goodbye, channeling inner strength before a big game, or adding the finishing touch to your look before a big date – to tell a deeper story. "Own Your Moment is joyful, emotional and personal," Jurkonyte said. "We're proud to launch a campaign that's less about perfect styling and more about perfect timing. It captures people in the moments that matter most. Shades have the power to transform those moments, giving people a boost of confidence whether they want to look more stylish, feel more athletic or simply hide a bit of shyness."



The Sunglass Hut 'Own Your Moment' campaign.



The U.S. campaign rolls out across social media, digital platforms, broadcast and select media partners, but it comes to life with a range of in-store events in major U.S. cities, starting in Los Angeles on May 31, Nashville on June 6, Seattle on June 21, New York celebrating an early National Sunglasses Day on June 25 and Chicago on July 13. "This campaign doesn't just live in ads. It's showing up in cities, in our stores and in the community. It's about making people feel something real, whether it's joy, pride or just the power of a really good pair of shades," Jurkonyte said.

Each stop will feature talents who the retailer says embody confidence and self-expression, bringing the spirit of the campaign to life. In Los Angeles, actress and entrepreneur Jamie Chung will sit on a fashion panel with her influencer friends; in Nashville, country music stars MacKenzie Porter and Jake Etheridge will perform a live

acoustic set; in Seattle, WNBA champion Breanna Stewart in Seattle will host a meet and greet, and in Chicago, chef and community leader Maya-Camille Broussard will create a special tasting.

Founded in 1971 as a kiosk in a Miami mall and acquired by EssilorLuxottica in 2001, Sunglass Hut now operates more than 3,000 stores globally. The new campaign spotlights seasonal styles from Ray-Ban, Oakley, Burberry, Prada, Versace and other top fashion brands available exclusively at Sunglass Hut.

In-store, visual merchandising will bring the collection to life, reinforcing the brand's focus on style and storytelling. "We're evolving Sunglass Hut to be more than just a place to shop," Jurkonyte said. "It's becoming a destination to feel something, to feel seen and to feel good. Own Your Moment is the first bold step in that direction." – THOMAS WALLER



The VitoVi x My Style Bags capsule collection.

A Look at My Style Bags' Striped Collab

MILAN – Just as the days get warmer and the weekend getaway becomes Italians' favorite activity, My Style Bags deepened its commitment to help customers pack for the occasion with its latest collaboration.

The accessories brand has joined forces with VitoVi, the Italian indie label that specializes in blazers and was launched by Maria Vittoria Lazzarini Merloni in 2020.

Sharing a traceable Made in Italy supply chain, a laid-back aesthetic and attention to details, the two brands developed a focused range marked by Riviera-ready stripes.

The range includes My Style Bags' signature Harvard roomy duffel bag and its matching beauty case, both crafted in a red-and-cream fabric blending linen and cotton.

In the same vein, VitoVi reinterpreted two of its bestselling designs: the Anyway single-

breasted jacket that with its two buttons and big lapels is the brand's versatile go-to item; and the Very cropped style with a more contemporary flair. A striped garment bag rounds off the travel set.

Retailing with prices between 70 euros for the beauty case to 470 euros for the Anyway blazer jacket, the VitoVi x My Style Bags capsule launched Wednesday at the accessories brand's two stores in Milan and its e-commerce.

As always, an optional customization service personalizing bags with embroidered initials is offered. The service is the signature feature of My Style Bags, which was established in 2008 by Lorenza and Giuseppe Bellora along with Stefano Donadel Campbell, who aimed for an affordable label the prioritized personal messages over brand logos. Embroideries

in different colors and font styles can be applied on all the brand's products, which come in canvas, suede, linen, wool and nylon.

The Milan-based accessories label has previously collaborated with companies hailing from different industries, spanning from Luisa Beccaria to outdoor clothing brand Dynamo The Good Company. Last year it released a capsule collection with Philosophy di Lorenzo Serafini, which followed the tie-up with Portofino Dry Gin in 2023.

That same year, famed fabric maker Vitale Barberis Canonico zeroed in on VitoVi to launch its Heritage and New Talents program spotlighting womenswear and emerging designers. The collaboration resulted in 14 takes on the blazer crafted from fabrics normally used in men's drapery. – SANDRA SALIBIAN

BEAUTY

Myne Beauty Wants to Be 'the Brand' for Gen X

- The brand, founded by beauty veteran Liz Martin, is taking on makeup after debuting with a duo of skin care products late last year.

BY NOOR LOBAD

After spending decades developing products for brands like Aveda, Laura Mercier, Révive Skincare and Perricone MD, beauty veteran Liz Martin is innovating for a brand of her own.

Launched in 2024 with the aim of addressing the needs of the 50-and-older club, Myne Beauty debuted direct-to-consumer with two skin care products – a \$49 hydrating serum and a \$48 night cream formulated with retinol, vitamin C and peptides.

The brand is now making its foray into the makeup category.

“Five years ago, few companies were trying to address the Baby Boomer and Gen X beauty consumer – and then during the pandemic, everybody was suddenly talking about menopause, and it became this thing where women were being defined by menopause,” said Martin, who, with Myne, sought to bring more levity to the conversation. “What I want to get across through Myne is that age and menopause don’t need to define us, but we do need products that are geared toward us.”

To that end, the brand’s latest launch, called the Haute Flash Creamy Cheek + Lip, is a multipurpose cream tint offering coming in four red, pink and purple



Here and right: Myne Beauty’s first lip and cheek hybrid makeup offering, Haute Flash.



shades. Retailing for \$38 on the brand’s website and Amazon, the formula taps vitamins E and F and comes in a compact that also features a magnified mirror for easy application for easily strained eyes.

“When you’re over 50 and you’re out and about looking to touch up your lips and blush – you often can’t see yourself in these little compact mirrors. This compact, which has that 5x magnified mirror, aims to give you that confidence to go out and not have to be so conspicuous about pulling out your readers or additional

lighting – it’s all right there,” Martin said.

Though the founder did not disclose sales expectations for the launch, industry sources estimate Myne could reach \$1 million in sales during its first year on the market across its three-product portfolio.

“I want to have a sense of humor about aging, as opposed to it being a problem for us. It should be a celebration versus, ‘OK – we have menopause, we need to fix it. We have lines and wrinkles – we need to fix it.’ We don’t need to be fixed,” Martin said.

The Gen X beauty consumer is a

powerful one in terms of spending power, though it has historically been underserved by the category. Increasingly, brands like Myne and Slyn Iceland founder Sarah Kugelman’s latest brand, All Golden, are seeking to meet the group’s needs in a meaningful way.

“I don’t even want to say 40 anymore, because there’s such a huge difference between a 40-year-old and a 50-year-old,” Martin said. “Our focus now is raising awareness and solidifying ourselves as the brand for 50-plus consumers.”



Fresh’s pop-up in New York.

BEAUTY

Fresh Gets Back to Basics For Pop-up, Campaign

- The brand is reigniting its marketing and focusing first on a longtime hero product to do so.

BY JAMES MANSO

Fresh is cleaning up.

The skin care brand, acquired by LVMH Moët Hennessy Louis Vuitton in 2000, is reigniting its marketing machine with a new campaign called “Beyond Clean.” That includes an in-person pop-up in the brand’s birthplace, New York, a robust influencer marketing strategy and paid media across connected TV and various social platforms.

A spokesperson for the brand said it was the largest paid media campaign in the brand’s history.

“We’re a bit in the middle of what we like to call a brand reboot – we’re going back to the source,” said Véronique Halbrey, Fresh’s creative director. “We are looking holistically at how we show up to the world and reinventing a new chapter for the brand. This is where we are right now.”

The campaign is centered around one of the brand’s original hero products, the Soy Face Cleanser, which debuted in 1999 under cofounders Lev Glazman and Alina Roytberg. “We want to bring back how Fresh introduced natural ingredients to beauty in 1991 with innovative products,” Glazman said. “We celebrated the science of nature in a major way. And what we are doing right now is really tapping back into it.”

Indeed, the company has an accelerated

pipeline of launches in key categories for the remainder of the year, Halbrey said.

“We spent a lot of time looking at archival Fresh, asking questions about what really mattered to us,” Roytberg said. “Besides the product, it was really connected to the consumer. Of course, the world has changed since we launched. The idea of how we communicate the emotion of our products and bringing those results is what Fresh is known for.”

Halbrey thinks of the campaign as a “reintroduction” of the hero product to both established and newer audiences. “We thought it was interesting to start with cleanser – not our most expensive product, gender-free and ageless,” she said. “It also encapsulates the essence of the brand and the product philosophy. It’s functional, but there’s a scent and texture and a natural potency.”

For Glazman, there’s more storytelling to be done around the ingredients themselves. “Take soy. It sounds like a simple ingredient, but it’s full of amino acids. We don’t just powder the soy, we convert it into a highly concentrated cosmetic ingredient. That’s what Fresh is all about,” he said.

To that end, more aggressive marketing is on the horizon. “We have been a bit shy in communication recently,” Halbrey said. “But there was a level of sophistication that we wanted to bring back to the consumer. We want to rebuild this Fresh community. We can introduce other innovations, and maybe revisit some of the O.G. products. That is the beginning of this reboot.”

EYE

Fondazione Valentino Garavani e Giancarlo Giammetti Unveils First Exhibition in Rome



Here and below:
Views of the exhibit staged at PM23.
"Orizzonti/Rosso [Horizons/Red]."



- The exhibit celebrates the color red, showcasing 30 art masterpieces alongside 50 iconic Valentino designs spanning five decades.

BY LUISA ZARGANI
PHOTOGRAPHS BY CARMEN COLOMBO

ROME — The imposing stainless steel “Balloon Venus Lespugue” by Jeff Koons coated in bright red standing at the entrance of the Fondazione Valentino Garavani e Giancarlo Giammetti sets the tone for the first exhibition being staged at PM23, the new home of the foundation.

While it may not be surprising that the exhibition “Orizzonti/Rosso [Horizons/Red]” hinges on the color closely associated with the couturier’s designs over five decades, the display and range of the 30 art masterpieces in the collection venue are absolutely striking.

“We wanted to have the best, the most important artworks possible, the ones I

would love to have at home,” Giammetti, who is actually a keen collector of fine art with Garavani, said during an interview ahead of the official inauguration of the exhibition, scheduled for Sunday. Indeed, he said three of the art pieces were from their personal collection, while shy about naming which.

“This is the beginning of a new moment in our lives,” said Giammetti, adding that, a day earlier, Garavani, who turned 90 in 2022 and is now leading a private life, had toured the exhibition and was “deeply moved by the end result.”

“I love beauty, it’s not my fault,” Garavani famously said when filmed for the Matt Tyrnauer 2008 documentary on his life, “The Last Emperor,” and the phrase is now spelled out on a tall stainless steel and wood work by the sculptor Joseph next to Koons’ “Venus.”

“Beauty creates beauty” is the guiding principle of the Fondazione, it’s at the center of it all, as inspiration and progress,” Giammetti said. “Our life was

inspired by beauty and we want to give back and create even more beauty.”

PM23 is named after the address of Palazzo Gabrielli Mignanelli in Piazza Mignanelli 23, next to the storied Valentino headquarters in Rome. The building is a late Renaissance palace erected around 1575 near the city’s landmark Spanish Steps. The Valentino fashion house is a separate entity and business from the foundation, but Giammetti said that garments from the Valentino archive, which remains the

property of the couture house, were part of the exhibition.

The foundation was established in 2016 as an entity with a philanthropic mission, and after one year of conservative restoration works as a multidisciplinary space covering 10,800 square feet, PM23 is the “beating heart of the cultural activities of the Fondazione,” Giammetti said. It is committed to three key pillars: the support of social and philanthropic initiatives; enhancing the arts and culture, and talent education and backing. ▶

Asked about his passion for art, Giammetti said his first purchase as a young man was a canvas by Lucio Fontana – one of his signature cuts in white. Also, “I knew Pablo Picasso’s tailor in Milan, who was paid in paintings so I bought two back then,” he recalled with a smile.

Later, he and Garavani became friends with Andy Warhol and Jean-Michel Basquiat. A painting of the designer by Warhol is part of the exhibition, as are two large-scale works by the latter, “Untitled” (1982) and “In This Case” (1983) representing the peak of his artistic output, where a linear crepe couture gown from the fall 2002 season is juxtaposed with “the euphoria of the paintings. We did not want to display only fashion, that kind of exhibitions remind me of Madame Tussaud, they must be more alive,” said Giammetti.

Indeed, Giammetti revealed that he would like to stage an exhibition revolving around the friendship with Warhol and Basquiat. He shared some memories, including how he put Warhol in touch with Franco Rosellini to play the titular role in the 1974 film “The Driver’s Seat,” with Elizabeth Taylor. An exhibition of cinematography is also on his list.

“Our goal is to hold one or two exhibitions per year and dedicate some months to workshops and contests to help young talents find their voice and provide them with scholarships,” Giammetti said. To this end, he said he was working with Portuguese artist Joana Vasconcelos “for one of the educational exhibits on fabrics and embroideries.”

For the inaugural exhibition, the curators are Pamela Golbin, previously head curator of the Department of Fashion and Textiles of the Musée des

Arts Décoratifs in Paris, and Anna Coliva, previously director of Galleria Borghese, respectively in charge of fashion and art.

“Red is known as the archetypal color, the first one humans learned to create and reproduce, initially in painting and later in dyeing, so it is a very powerful color for many reasons. But in this exhibition, it’s not about creating dialogues or conversations with art, it’s about exploring art and fashion through the color red, which really symbolizes Mr. Valentino’s legacy,” said Golbin.

She pointed out that “it’s extraordinary that there is a connection that’s created anyway, because the design element of Mr. Valentino was always the same – beauty creates beauty, which is at the heart of the foundation. And so this definition of beauty is such a personal and intimate one, and it actually all comes together.”

Golbin enthused about the conversations with Giammetti “because he is someone who’s so extremely knowledgeable. The aesthetic factor is extremely important to him and he’s always very open to hearing other points of view because it enriches him and, since for me this is about Mr. Valentino and Mr. Giammetti, it was extremely important for their point of view to be present in every stage of the process. It’s really a tribute to both of them, it was an exceptional process.”

The exhibition explores five horizons – the definition of beauty, identity, emotional landscapes, surface treatment, and the connection to dreams, and “we’ve gathered paintings that explore each of these themes.”

Golbin said she was allowed freedom to select the garments, which total 50, so that they would not be extraneous to

what surrounds them in terms of dates or silhouettes.

In one room stands the first red dress designed by Garavani, the hourglass-shaped cocktail dress “Fiesta” dating back to 1959, together with his last, from the couture spring 2008, surrounded by works where red is reimagined in numerous abstract variations, pierced or slashed by Fontana; squeezed by Gerhard Richter; burnt by Alberto Burri; stained by Helen Frankenthaler; troweled by Clyfford Still, and layered by Mark Rothko. A standout is also the 1932 “Le Repos,” Pablo Picasso’s portrait of Marie-Thérèse Walter, the only figurative painting here.

All of the dresses are seen 360-degrees, “like a sculpture. You can walk around, and this is something that I’ve always wanted to do, as it creates such an intimacy in this space that I think people not only will be respectful, but will be blown away by this intimacy,” said Golbin.

The mannequins, modeled after Natalia Vodianova, allow visitors to explore the work Garavani did on the specific parts of the body – such as the neck, shoulders, arms, or back, reinventing necklines in ever-evolving variations.

She underscored the timelessness of the designs. “You can’t tell which dress dates from what period. And what’s so interesting about Mr. Valentino’s work is that he has a red body of work that he started in 1959 and consistently designed through to 2008.”

“Red not only makes a woman feel sensational, but also she looks sensational. Because in the end, it was always about the woman. That’s what interested Mr. Valentino. It was how to design for the woman to feel fabulous. It wasn’t about the trends. And what’s incredible is that his stylistic vocabulary was almost already structured in 1959 when he came back

from Paris,” said Golbin, referring to Garavani’s experiences with Jean Dessès among others.

Garavani’s signature style emerges through the visit, she continued, and at a time “when fashion is really more of a marketing strategy, when you see what beauty, elegance and timelessness bring together, it really is a lesson that is necessary today to rewrite what the standard is,” said Golbin.

Other artistic masterpieces include, for example: Francis Bacon’s “Sand Dune” (1983) and Marlene Dumas’ “The Red Room” (1994); Warhol’s use of bold red and layered techniques in his “Self-Portrait” (1966-1967); Cy Twombly’s “Untitled” (2007); Damien Hirst’s “She Loves You” (1997), and a specially commissioned, site-specific large-scale work by Franco-Canadian artist Thomas Paquet that envelops and frames a beautiful selection of Valentino gowns.

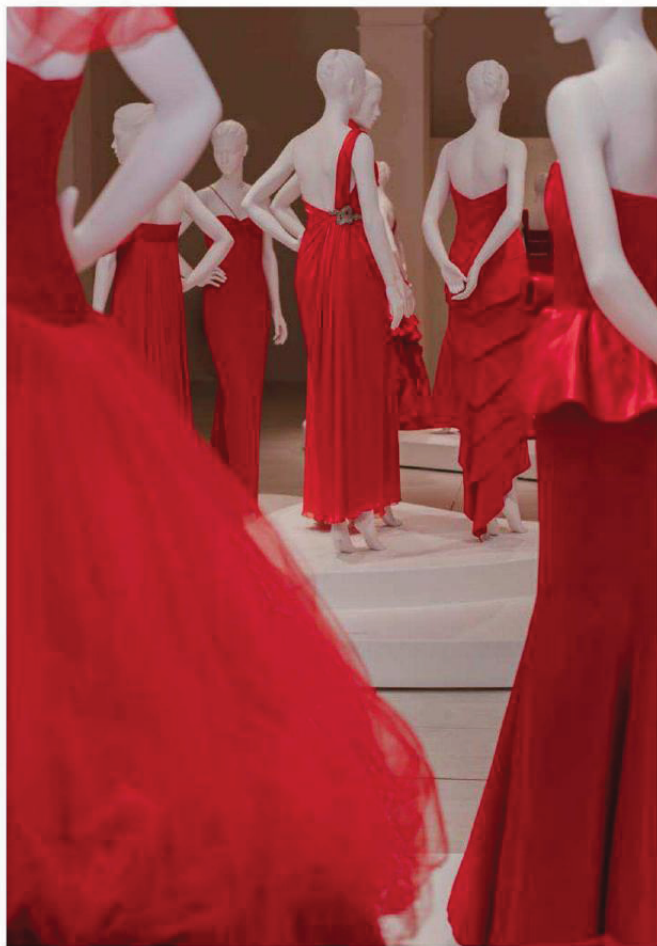
Some of the works were lent by private collectors, others from the Fondation Louis Vuitton or the Fondation Beyeler, to name a few.

Asked for a comment on the current fashion industry, Giammetti said he wished to see more fashion designers develop their own namesake brands, praising, for example, Simon Porte Jacquemus – “a friend I admire” – and Giambattista Valli and lamented a certain “discontinuity with the codes of established brands,” as the revolving doors of creative directors continues. “Also, I wish that measure and balance be brought to the brands; Valentino always knew when to stop.”

A cocktail will be held on Friday to mark the opening of the exhibition, followed on Saturday by another cocktail and dinner, and the first 10 days after the inauguration, the exhibition will be open to the public for free. ■



Here, right and below: Views of the exhibit staged at PM23. “Orizzonti/Rosso [Horizons/Red].”



FASHION

Dior Welcomes 'Positive Conclusion' of Probe

- The French fashion house was cleared of any wrongdoing and said it remains "committed to upholding our values of transparency and respect throughout our supply chain."

BY MILES SOCHA AND LILY TEMPLETON

Dior said Wednesday it has been cleared of any wrongdoing following an Italian probe into its supply chain, citing a "positive conclusion" of an investigation by the Italian Competition Authority.

"This further underscores the maison's steadfast and historic dedication to pursuing both rigorous made in Italy products and the highest standards of ethics and excellence," it said.

Last year, an investigation was launched into alleged worker exploitation at several Chinese-owned firms in Italy producing luxury goods for the Armani Group, Dior and Alviero Martini.

"Dior remains committed to upholding our values of transparency and respect throughout our supply chain," the French fashion house said in Wednesday's statement. "We continue to closely monitor, and where appropriate, strengthen, our internal procedures to maintain fair and equitable working conditions for everyone who contributes, with great commitment and skill, to creating the finest quality Dior products."

Dior said it partnered closely with the Italian Competition Authority "to define a robust set of commitments that increase transparency and strengthen oversight throughout its supply chain, as well as promote initiatives aimed at protecting and facilitating employment of artisans and workers in the fashion industry."

Dior had already passed a hurdle last February when the Court of Milan



A look from Dior women's pre-fall 2025 collection.

revoked a judicial administration imposed when its probe was initiated in June 2024. At the time, Dior welcomed an early and successful resolution of those proceedings.

A concurrent investigation by the Italian Competition Authority, initiated in July 2024, focused on whether Dior misled consumers by promoting high ethical standards and artisanal craftsmanship while allegedly relying on suppliers that subjected workers to poor conditions.

This week, the authority concluded

its investigation without establishing any infringement, according to Dior.

In a separate release, the Italian body said that one of Dior's commitments was a sum of 2 million euros over five years, going to support initiatives helping victims of labor exploitation.

The same form of special administration imposed on Giorgio Armani Operations, a unit of the namesake designer's fashion group, was also revoked last February.

Meanwhile, probes in Italy continue into working conditions in the supply chain

of luxury brands. Last week, a unit of Valentino specialized in bags was placed under judicial administration for a year by the same Milan court after worker abuse was uncovered at subcontractors.

Following the move, Valentino said it had intensified its supplier evaluation process across its supply chain in recent years and would cooperate with the relevant authorities to "fully understand the circumstances that have led to the measures taken by the judiciary in this specific case."

EXCLUSIVE

Loewe Plans an Arty, Crafty Bash to Celebrate Puzzle Bag



A Loewe Puzzle bag slathered with leather confetti.

- As the bag turns 10, a new confetti-covered design joins 19 reeditions from past collections.

BY MILES SOCHA

Loewe's Puzzle bag is a conversation starter, and YouTube is loaded with videos of women and men flaunting



Loewe's Puzzle 10 Cowboy Re-edition handbag.

their collections of the origami-like style, discussing the pros and cons of the design, debating which size is best — and fretting about it possibly being

discontinued one day.

Not to worry: The Spanish brand is marking the 10th anniversary of the Puzzle with 19 reeditions from past collections,

along with a new version adorned with thousands of tiny leather sequins.

The latter style winks to the confetti cubes that Italian artist Lara Favaretto created for the brand's fall 2023 women's show, which began crumbling from the vibrations of the models stomping past.

The reeditions also exalt the house's links to artists and art movements — and its devotion to craft. Appliqué, embroidery, embossing, printing, cross-stitch, patchwork and leather marquetry are among the many techniques that have been applied over the years to the Puzzle, itself a feat of artisanal engineering given its novel cuboid construction.

Meanwhile, motifs from William Morris, Joe Brainard, Ken Price and Charles Rennie Mackintosh add color, pattern and whimsy.

The brand, controlled by French luxury group LVMH Moët Hennessy Louis Vuitton, is planning a full-court press around the Loewe Puzzle 10 collection, including pop-up spaces at Bergdorf Goodman in New York and Harrods in London, plus exhibitions at the Genesis Art Gallery in Beijing and Dopeness Art Lab in Taiwan.

In addition, Loewe artisans will travel to select cities to demonstrate the construction techniques behind the Puzzle, created under its longtime creative director Jonathan Anderson.

The anniversary bags drop Thursday on loewe.com and at select Loewe boutiques. Each is finished with a metal plaque, suede lining and two balloon charms. Special gold-foil packaging includes — what else? — a special-edition jigsaw puzzle.

FASHION

Novak Djokovic and Kristina Romanova, A Tale of Tennis and Wellness



Novak Djokovic at Amanpuri in Thailand.



Kristina Romanova

● Aman Essentials is introducing Aman Tennis Club, an on-and-off-court tennis line, while the 24-time Grand Slam Serbian tennis player is planning a detoxification program.

BY HIKMAT MOHAMMED

LONDON — The Aman Resorts' lifestyle product line Aman Essentials is growing its categories with the introduction of Aman Tennis Club, an on- and off-court tennis line that includes women's and men's apparel and accessories.

The decision to venture into tennis was natural according to Aman Essentials chief executive officer Kristina Romanova.

"The concept was born from the guests inside [the Aman] because many of our visitors naturally gravitate towards tennis as part of their wellness routine and a way to connect with others," she said in an interview from Amanruya in Bodrum, Turkey, where the line was unveiled.

According to a Global Padel report from Playtomic, a total of 12,651 padel clubs opened in 2023, which is an average of 51 club openings every week.

At Wimbledon, where the Wimbledon Championships takes place, the All England Lawn Tennis Club is planning to build 39 new grass tennis courts and a stadium court that could seat 8,000.

The Aman Tennis Club collection ranges from knitted tennis dresses, half-zip sweatshirts, T-shirts and shorts in white, clay, dark green and blue, which reflect the clay at Roland-Garros or the grass at the Wimbledon Championships.

Romanova was adamant that the pieces be made in Italy and Portugal.

"Italy stands as a sign of luxury and craftsmanship, especially in the current [luxury] environment. We felt it was important to keep working suppliers that are known to us and are ethical — the factories are family-owned and have been there for generations," she said.

The line will roll out into all of Aman's 36 sites and it will sit alongside the brand's home fragrance, fine fragrance,

ready-to-wear, supplements, skin care and yoga accessories offerings.

And the Aman Tennis Club will be dropping more pieces throughout the busy tennis season.

Romanova has been watching Aman Essentials grow with a hawk eye.

The brand's ready-to-wear category has seen 48 percent year-on-year growth followed by skin care growing at 47 percent year-on-year and accessories at 27 percent year-on-year.

Aman Essentials' strongest market is North America and the Caribbean, which accounts for 44 percent of sales. Coming in a close second, Asia accounts for 42 percent of sales and Europe, the Middle East and Africa sits at 14 percent.

The brand is also stocked in Harrods, Neiman Marcus and Violet Grey, but its on-site boutiques at the resorts account for majority of sales, according to Romanova.

"The boutiques are at the core of the business and of course, there's always expectations to grow our direct-to-consumer, which continues to happen, but Aman is so rooted in experience," she said.

Being a workaholic is nothing new to Romanova.

At 30 years old, she may seem young on paper, but she has been working since she was 16 and counts her fashion career as a formative period.

"Seeing Mr. Ralph Lauren and his team work, from the design process to how they check for quality, still inspires me to this day. Even going to fashion weeks, that's part of my creative boost," said Romanova.

She has been CEO of Aman Essentials since 2022 and her biggest learning has been to stay patient and true to the brand DNA, but when it comes to launching new categories or products, she thrives off the adrenaline rush just like a tennis player on court.

The Aman is doubling down on tennis with more than just the many courts found on each resort's site or the Aman Tennis Club. Serbian tennis player Novak Djokovic signed on as a global wellness adviser in August last year.

And the Aman holds sentimental value

for Djokovic, who married his childhood sweetheart, Jelena Ristic, at the Aman Sveti Stefan in Montenegro in 2014.

He has designed a detoxification program for the Aman, which is currently available at seven of the resorts.

"I feel like throughout my professional career, I have had many different learnings and experiences that have helped me to become the successful tennis player that I am and to keep playing at the age of 38 at the highest level," said the 24-time Grand Slam winner in an interview.

"[My] focus is on longevity and wellness because I've been taking care of my body and mind for many years — those learnings can be implemented and applicable to many different programs of wellness," he added.

The detoxification program concentrates on biotech, nutrition, hydration and supplements.

The biotech uses a formula that Djokovic has created using practices derived from ancient China, India and Eastern Europe.

"Wellness is a personal journey for me and I have a very holistic approach," he said.

Djokovic wants to share his teachings over his decade-long career as an athlete.

He launched his Sila supplements business last year and has collaborated with Waterdrop, a water company that encourages the drinking of more water with its flavored electrolytes.

The tennis star is diving deeper into health and technology with another project called Regenes Pod, which is due to come out on the market at the end of the year.

"I have basically incorporated all the wellness tech that I've been using for the last 15 to 20 years. It's a multisensory experience and it's something that I've been talking to Aman about incorporating into the hotels," said Djokovic.

He explains that the pod is a "quick-fix, healthy solution to a fast-paced modern lifestyle."

Even though Djokovic is against the term "quick fix," he said he will be testing out the pods for better understanding. He wants to create something that "people

can go in and out of in a short time — from eight, 10 to 12 minutes — and feel rejuvenated, reset, recharged."

"I always like to personally be the guinea pig that tries things out and makes sure that something really works or doesn't work before I share it with anybody else," he said.

When it comes to the commercialization of his products, Djokovic explains that getting everything scientifically backed is crucial for him. His hydration drink supplements have been greenlit, while the pods are still undergoing scientific studies.

Djokovic speaks passionately about his projects despite a grueling tennis season ahead, which includes the Geneva Open, Roland-Garros, Wimbledon Championships and the U.S. Open.

"When I play the same tournaments over and over again for many years, I have certain rituals or places that I go to for recovery or mindfulness, [like] walks in nature, but when it comes to training, it's like a base that we keep building on," he said.

On the court, maintaining his speed is central to every game.

"Tennis is a sport that's based on speed and time of reaction. We are working to maintain that level, [especially] with the 20-year-old boys — they're coyotes that are there that want to rip you apart, so you have to be very sharp," Djokovic contends.

He watched the anticipated Rome Open finale between Jannik Sinner and Carlos Alcaraz on Sunday.

"Honestly, I enjoyed it for a certain time and then I started getting sick in my stomach that I'm not the one playing. I had to switch [it] off and get back to my business of working out and getting ready to face them, hopefully in Paris," said Djokovic.

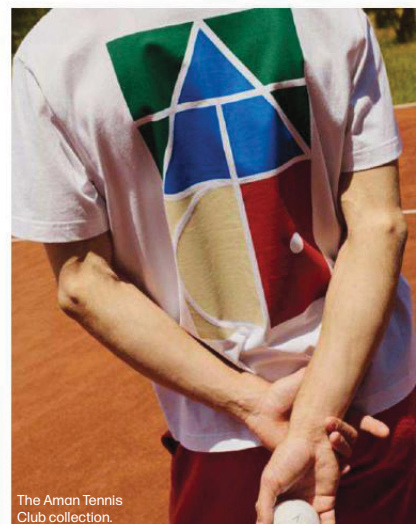
"I felt that the end of the first set was very special and they played on a high level. The match-up between these two guys, [who are] now the leaders of tennis and the biggest rivalry we have right now, is awesome," he said.

Djokovic hasn't just been raking up trophies in his tennis career, but endorsements too.

He works with Lacoste for his on-court kit and Asics for his shoes, as well as Hublot, Qatar Airways and Head.

"Obviously, I do care about what I'm wearing and I try to be in the process of designing the clothes and its functionality. When it comes to tennis, it's really shoes and a racket that tennis players don't want to mess with," said Djokovic.

He lives what he preaches as he enters the quarter-finals at the Geneva Open for a bid for his 100th ATP title.



The Aman Tennis Club collection.

ACCESSORIES

Pandora Wants To Become the World's Jeweler

Berta de Pablos-Barbier



● Berta de Pablos-Barbier is looking to embed the jewelry brand in popular culture worldwide.

BY SAMANTHA CONTI

LONDON — With sales last year of more than \$4 billion, Pandora is already one of the world's biggest jewelry brands but its ambitions stretch way beyond balance sheet growth. The Copenhagen-based company is leveling up its design and working to embed itself in popular culture with the aim of becoming the go-to jeweler across generations — and geographies.

From its ad campaigns, courtesy of Fabien Baron, to its latest “Be Love” message and its push beyond signature charms into lab-grown diamond jewelry and more sculptural collections, Pandora is fast outpacing its branded competitors in terms of sales, demographic reach and appeal.

Its choice of campaign faces such as Pamela Anderson, Winona Ryder and Selma Blair — all of whom are in their 50s — and Iman, who will turn 70 in July, is a clear statement of intent. It's also a radically different approach from its competitor Swarovski, which tapped the 31-year-old Ariana Grande as brand ambassador last year.

“We are about inclusivity, and about making sure that everyone can get their piece of beauty and design. We are a brand of style and substance and we chose these women because they are people of substance,” said Berta de Pablos-Barbier in her first interview as chief marketing officer of Pandora.

Asked whether those campaign stars — whose career heydays were in the '80s and '90s — resonate internationally, and with a younger audience, de Pablos-Barbier said the faces don't matter as much as the vibe.

“What is important is that you, as a consumer, connect with the message that love is transformative, and that if you bring a little bit of love into the world, it can make a big difference. That concept is universal. All humans, no matter where they live, can connect with it, even if they don't recognize the faces” in the campaigns, she added.

In the U.S. and Europe, that message has been resonating. De Pablos-Barbier said that



A gold-plated chain from the new Pandora Essence summer collection.



Charms from the new Pandora summer Essence collection.

one in two Italians owns a Pandora item, which is not surprising given the country's robust jewelry industry and love of gold.

In Spain, Pandora is the number one jewelry brand, with sales growing at 10 percent year-on-year due partly to finely tuned social media campaigns.

The U.S. remains Pandora's largest market, generating around one-third of revenue, and there are further plans for expansion in the region.

On June 6 in Las Vegas — just in time for the annual JCK/Couture jewelry fair — Pandora will open a new-generation flagship designed as a “brand house” that will offer immersive, and “future-facing” retail experiences.

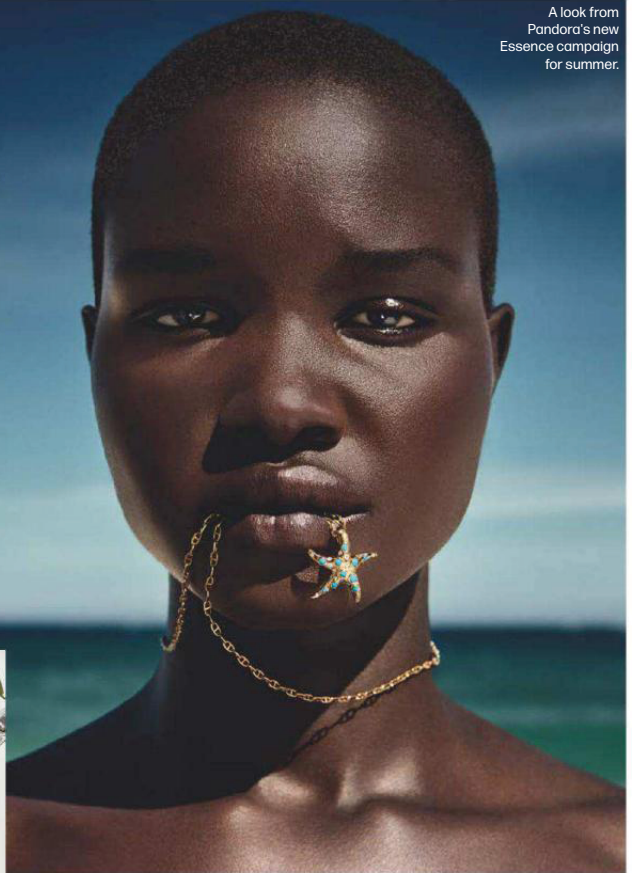
Because Las Vegas is Pandora's top global market for lab-grown diamonds, there will also be a dedicated diamond bar, as well as a craftsmanship studio highlighting the brand's design process.

There are plans for an “interactive charm bar” inspired by a Vegas card dealer's table, as well as dedicated engraving stations. The store is part of a five-year flagship expansion plan, with 15 to 18 flagship locations expected globally.

Pandora is also expanding Essence, a contemporary collection that launched last year, offering sculptural designs inspired by nature. Essence has so far been a success. In the fourth quarter of 2024, it notched revenue of 232 million Danish kroner, or more than \$35 million, with demand fueled by customers who were new to the brand.

The summer campaign, which breaks on Thursday, features inlaid, man-made stones and Murano glass carved into symbolic and animal shapes. The pieces are made from 14-karat gold plate and sterling silver, with design inspirations drawn from the seaside.

Pandora's colored glass, animal shapes, charms and other add-ons are carefully designed to appeal to a global audience,



A look from Pandora's new Essence campaign for summer.

and to allow customers to express their individuality.

Charms can be clipped onto necklaces of various lengths and bracelets, rings can be stacked different ways, and beads can be strung or unstrung onto chains depending on whether the wearer is in a maximalist or minimalist mood. There are also personalization and repair services across the store estate.

“The products are versatile, they encourage the creativity of the consumer. That versatility also means we can adjust the styling in our campaigns to make sure they reflect the taste and the different cultural codes in the Middle East, France, America or Japan,” de Pablos-Barbier said.

Even the colors are considered. De Pablos-Barbier has spent much of her career thinking globally and acting locally. Most recently, she served as the president and chief executive officer of the LVMH-owned Champagne brands Moët & Chandon, Dom Perignon and Mercier, where she spearheaded innovations.

Prior to that, she was chief growth officer of Mars Wrigley and chief marketing officer of Lacoste, where she led the brand's global repositioning. She also has experience in high jewelry, serving as vice president of marketing and communications at Boucheron, which is owned by Kering.

She said that with any product, be it Champagne, chocolate or luxury fashion, “globally, you make sure that you are connecting your brand to a universal belief that is a human truth. You make that ruthlessly simple — and consistent. For us it's “Be Love,” a message that travels across cultures and countries.”

She added: “You then use that layer of meaning to talk about the brand in

different languages and with cultural codes that suit the local consumer. You do it with the same product, which is the beauty of the work.”

Despite its double-digit growth last year, Pandora still has far to go.

“We are not really big in the Far East, and we haven't really cracked China yet. We are interested in Japan, and we're getting good signs from some of the other markets, like Southeast Asia and [South] Korea, but all that remains a big opportunity,” she said.

Pandora also has to figure out how to tackle its highly penetrated markets, such as Italy, where like-for-like sales in the fourth quarter were down 10 percent due to weaker traffic, macroeconomic challenges and an intense promotional environment.

Pandora said earlier this year that it plans to invest more in the region, “driving cultural relevance and brand heat at a local level, including earned media.”

De Pablos-Barbier said the brand also wants to tweak the way it sells lab-grown diamonds. There are plans to build dedicated spaces in stores, make the offer more distinctive from the rest of the jewelry, and promote the new Microfine Diamonds range.

In 2024, Pandora said its lab-grown diamonds posted 315 million Danish kroner, or \$50 million, in revenue with like-for-like growth of 43 percent.

“The company said the diamonds have had a “tangible positive halo effect on the brand,” and while growth is expected to continue, the global rollout will proceed at a slower pace than originally anticipated.

Pandora said the 1 billion kroner, or \$100 million, revenue target for the lab-grown rocks remains a key ambition, though it is now expected to be achieved beyond 2026.

For fall, de Pablos-Barbier said there is more newness in store, with a series of new charms and a gold-plated “maximal” collection, which Pandora will market internationally, paying close attention to the local markets.

FASHION

Parsons Benefit Honors Willy Chavarria, Artemis Patrick, Madelyn Wils



Artemis Patrick, Madelyn Wils, The New School president Joel Towers and Willy Chavarria.

● The 2025 Parsons Benefit, which took place Tuesday in New York, honored the trio with the Parsons Table Award.

BY JAMES MANSO

The Parsons Benefit might be meant to annually celebrate the next crop of creative talent – and, in part, fund their financial aid – but the event also looked to another

cohort of established titans of industry Tuesday for their own honorings.

Among them was fashion designer Willy Chavarria, Sephora North America chief executive Artemis Patrick and Madelyn Wils of the Fifth Avenue Association. They were joined by a host of other heavy hitters, including past honoree Donna Karan, Calvin Klein, Zanna Roberts Rassi, Elena Velez and more.

“This honor is truly incredible because

when I think about other people who have gotten this honor, I am honestly in awe of the company on this list and it’s pretty incredible,” Patrick said during the party’s kickoff cocktail hour. “Almost 30 years ago, I actually almost came to graduate school at the New School. I decided to stay in California at the last minute, so to walk in here decades later and receive this honor is frankly surreal.”

Nurturing the next generations of talent

isn’t just a personal passion for Patrick – it’s part of her professional ethos. “I always remember the honor and responsibility we have as leaders to lead by example,” she said. “I don’t think of mentorship as an hour a week on Zoom, I think about how I show up every single day and how I can work with my team. The next generation is all about what you do and not what you say, and I keep that in mind with everything I do.”

Although the tone of some speeches took a more political tone, the mood was still cheerful toward a new generation of graduates entering the workforce. When accepting her award, for example, Wils talked about how broader trials and tribulations in the world can redirect one down a new – and in her case, more fulfilling – career path.

“My life was altered dramatically on and after 9/11,” she said. “My career changed, as did my purpose. I found I had the greatest excitement in changing the landscape of our great city. My approach to any project is to first create a vision for what I believe is possible, and I have to see the road ahead to the very end.”

Chavarria had an equally empowering message for recent and upcoming graduates looking to start their careers full-time.

“The number-one thing is to have a love for yourself and a self-confidence that allows you to believe in what you’re doing, so that you’re not mimicking other people,” Chavarria said. “That comes with a lot of work and a lot of practice to be able to fight your inner saboteur and have faith in yourself.”

Similarly, though, he also said to not shy away from any opportunities provided. “Get a job anywhere, learn anything, work your ass off. You can never start too low,” he said. “You should never think you’re going to get a great design job right out of school.”

Keeping with the optimism of the evening, the event closed out with a surprise birthday cake – and a chorus of an entire crowd singing “Happy Birthday” – to Kay Unger in advance of her 80th birthday.

FASHION

Cole Haan to Get Into Performance Apparel, Starting With Golf

● The footwear brand has signed a licensing deal with Catapult Group.

BY JEAN E. PALMIERI

Cole Haan is jumping feet first into the performance apparel space.

The footwear brand has signed a licensing deal with Catapult Group to launch a line of performance apparel beginning in the spring of 2026. The collection will start with Cole Haan Golf apparel and expand into racket sports and performance lifestyle products in the future.

Cole Haan has a history in the golf industry that dates back to 1940, when cofounder Eddie Haan patented the company’s first golf shoe. In the past several years, the company expanded into golf, running and tennis footwear, so moving into performance apparel for these sports is seen as a complementary move.

“Since re-entering the golf footwear category in 2021, we have been focused on a journey to bring well-designed, high-quality performance footwear and apparel to professionals and enthusiasts who live a 24/7 lifestyle – from the back nine to the corner office and everywhere in between,” said Jack Boys, Cole Haan’s chief executive officer. “With Scott Davis and the Catapult team as our partners, we have the proven expertise needed to deliver on products at the intersection of style and performance – bringing a uniquely Cole Haan perspective to one of the world’s fastest-growing sports.”

Scott Davis, co-CEO of Catapult, will also serve as president of Cole Haan Golf, overseeing global strategy and operations for the new company.

Davis, who has more than 25 years of experience in fashion, golf and retail, said: “It’s a true honor to operate as president, Cole Haan Golf at Catapult



A Cole Haan store.

and help steward a brand celebrated for nearly a century of craftsmanship, innovation, and timeless American style. As a longtime PGA professional, I am deeply proud to bring my experience in the game to this exciting new chapter – introducing a golf apparel collection that merges performance with sophistication and extending the brand’s legacy into the world of golf. This initiative underscores our commitment to meeting the evolving

needs of today’s athletes while staying true to the values that have defined Cole Haan for generations.”

Currently, footwear represents more than 80 percent of Cole Haan’s business, but outerwear, handbags, small leather goods and other categories are seen as big growth opportunities.

Cole Haan has been owned since 2012 by Apax Partners, which purchased the brand from Nike for \$570 million.

HOME DESIGN

Harry Nuriev Arrives in Paris' Beaux-Arts District

- The creative behind Crosby Studios has opened a storefront below his atelier to showcase furniture, home items and interior concepts.

BY MILES SOCHA

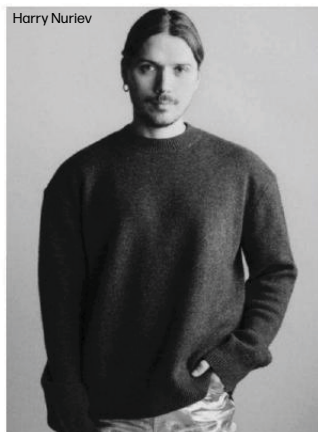
One storefront on the Rue des Beaux-Arts in Paris stands out with the silvery objects in the windows: crumpled vessels, a chandelier dangling felt markers in lieu of crystals or a CD outfitted with clock hands.

Previously Galerie Flak, it now belongs to architect and furniture designer Harry Nuriev – known for “silvering” interiors and objects, or patterning them with transparency grids – and is billed as a “creative laboratory” for his Crosby Studios interiors and design practice.

Nuriev's studio and atelier are located on the same art-centric street, and he leapt at the chance to rent the gallery downstairs from his flat when it became available.

“So we can work, create, produce and show things,” he explained.

Nuriev lives his esthetic to the fullest, his Left Bank apartment decked out in silvery, reflective surfaces intentionally vandalized with stickers, spray paint and black



markers. Gray T-shirts are sewn together for window valances and curtains, while a row of mismatched men's socks are stitched together as a kitchen mat, a quirky foil for the chevron hardwood floors.

“My medium is not just an object, it's also space,” said Nuriev, best known in fashion circles for his retail interventions,



Inside Crosby Studios on the Rue des Beaux-Arts in Paris.

having done projects for such varied brands as Jimmy Choo, Nike, Valentino, Baccarat, Augustinus Bader and Dover Street Market. “So now I have a space where people can come and see my universe.”

The Crosby Studios storefront opened just in time for Paris Tribal, a weeklong event in which Saint-Germain-des-Prés galleries showcase ancient art from Africa, Oceania, Asia and the Americas.

Nuriev's materials, by contrast, are very much from modern times: defunct computer keyboards, T-shirts with advertising slogans, aluminum barbecue trays and luxury shopping bags whorled into offbeat home

and decorative objects. (He wryly calls the latter a “pillar of consumption.”)

He repurposed spoons and forks into offbeat sunburst mirrors, and immortalized his broken Balenciaga sunglasses, plus a plastic spider, into an offbeat transparent candle.

Larger propositions include stools topped with Dell monitors, the screens replaced with gleaming metal plaques or a vast pouf for lounging.

Nuriev said the space will evolve and mutate in time for special events, including Fête de la Musique in June, and Art Basel Paris in October.

HOME DESIGN

Inside Arthur Arbesser's First Interior Design Project for the Altstadt Vienna



Arthur Arbesser

- The fashion designer known for his artful collections and playful prints showcased his first hospitality project with furnishings by Austrian furniture firm Wittmann.

BY SOFIA CELESTE

MILAN – Fans of Arthur Arbesser's upbeat, sophisticated fashions can now sleep in a haven of his aesthetic.

The Vienna-born designer, a rising player in the home sphere, designed two

rooms for the Altstadt Vienna, marking his foray into the worlds of hospitality and interior design. The boutique hotel, located at in Vienna's Spittelberg neighborhood in the 7th district, has come to the fore as a hot spot for art and design enthusiasts, namely for its rooms designed by prominent fashion designers, artists and architects. Among them, Italian designer Matteo Thun and Istanbul-born and Vienna-based designer Atıl Kutoglu.

Arbesser, who has been based in Milan for 20 years, joined the Alstadt roster of luminaries this month, creating his own

“Viennese-Milanese melange” in two rooms of the family-run hotel, working with furniture and fabrics from the Austrian furniture manufacturer Wittmann.

“I love that it's a family-run hotel and a place for art and design lovers. I filled the rooms with a lot of Wittmann furniture and my favorite design classics. I wanted to make them really cozy and sweet and you can see clearly that someone from Vienna designed those rooms, with a strong connection to Italy,” Arbesser told WWD on Wednesday.

Arbesser designed two rooms: Room 14 and Room 30. In 14, he incorporated his Flower fabric on the Wittmann Spring bed and bench. Flower is an homage to bygone Wittmann collaborator Josef Frank and includes 20th-century scenes and elements like cell phones in a cartoonish splash of shapes and flora. Frank was an Austrian architect and artist of Jewish origins who emigrated to Sweden before World War II, where he became a designer for the Stockholm-based design company Svenskt Tenn. Elsewhere, he enhanced the space with Milanese influences, both modern and retro. Key pieces include the Quaderna desk by Superstudio for Zanotta and the Imbuto floor lamp by late architect and designer Luigi Caccia Dominioni and which is produced by Azucena. It also includes the 1967 Flos' Snoopy lamp by Achille e Pier Giacomo Castiglioni. The bathroom is splashed with Arbesser's signature bold stripes that call to mind Arbesser's fashion designs.

In Room 30, he played with geometric motifs like chessboards and cubes. It includes two colorfully lacquered bedside cabinets, the Atrium modular sofa by Wittmann and Chess carpet. He

injected a Bauhaus vibe with Hungarian American architect Marcel Breuer's Laccio coffee table (produced by Knoll) and the Le Grand Bleu lamp by French architect and designer Charlotte Perriand produced by Nemo Group, as well as Austrian American architect Friedrich Kiesler's Freischwinger chair, covered in mint-colored leather and produced by Wittmann. He also included two paintings by Austrian artist Xenia Hausner. Room 30 starts at 244 euros per night, while Room 14 starts at 235 euros per night.

The Alstadt hotel is owned by Otto E. Wiesenthal, who opened the boutique hotel in 1991 and is known for his vast collection of art. The landmark was originally built in 1902.

While his fashion line is still his focus, Arbesser has been diversifying in recent years. A roster of collaborations includes corkscrews for Italian design firm Alessi and another tie up with Denmark-based firm Gubi for his Oca chair, made in collaboration with Italian artisan Alan Zinchi.

Arbesser accepted the role as creative counsel for historic Austrian furniture-maker Wittmann Möbelwerkstätten in 2023, after which he expanded his involvement into supporting Wittmann in the areas of presentation, branding and communication.

Admittedly, this first interior design project presented a few challenges. “I basically started with a white room.... There were some technical details I wasn't prepared for, like working with curtains for example, but once you start digging in you figure it out,” he said, adding that he's open to working more in the field of interior design.

Arbesser joins a roster of designers delving into the world of home and interiors. Lars Nilsson – the Swedish-born designer whose fashion career included top positions at Bill Blass, Nina Ricci and Gianfranco Ferré, as well as behind-the-scenes roles at Christian Dior and Christian Lacroix – made news with his 2018 textile collection with Svenskt Tenn, and a Vandra Rugs collaboration before that.



JUN 2 FN 80th Anniversary /**NYC**

JUN 5 WWD Culture Club /**LONDON**

SEP 8 FMG Women In Power Forum /**NYC**

SEP Beauty Inc Power Brands Celebration /**NYC**

SEP 25 SJ Fall Summit / **NYC**

OCT WWD LA Beauty Forum /**LA**

OCT 28-29 WWD Apparel & Retail CEO Summit & WWD Honors / **NYC**

NOV WWD Fashion Loves Food Gala /**MILAN**

NOV SJ Sustainability LA /**LA**

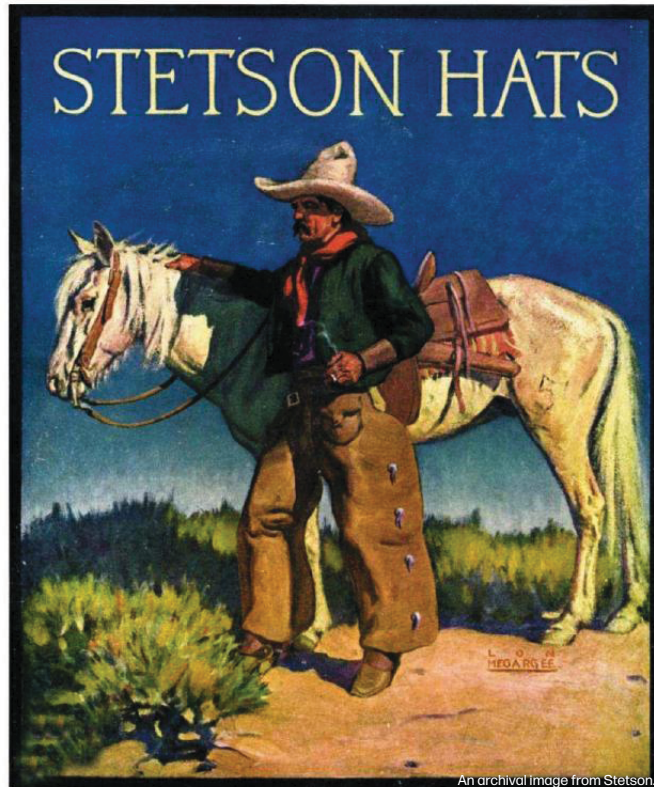
NOV Catalyst & Beauty Inc Awards /**NYC**

DEC 3 Footwear News Achievement Awards /**NYC**

ALL DATES AND DETAILS SUBJECT TO CHANGE

BUSINESS

From Beyoncé to Barbie: Stetson Brings Cowboy Hats Into Modern Era



An archival image from Stetson.

● The inventor of the cowboy hat is planning to expand into home, spirits and other categories to mine its heritage in the popular Western lifestyle.

BY JEAN E. PALMIERI

There are a lot of brands that boast about their American heritage, even if they're only a few decades old.

Then there's Stetson.

The quintessential Western brand was founded in 1865 by John B. Stetson, who hailed from a hat-making family in New Jersey. When he was 20 years old, Stetson came down with tuberculosis and headed West to treat his disease — and search for gold.

It was during his time in Colorado that he recovered and became acquainted with the other gold rushers and cowboys in the Rockies.

It didn't take long for him to notice that the coon hats these Westerners wore didn't provide protection from the elements and often attracted fleas.

So he drew on his experience in the hat business and developed a model made of waterproof felt with a wide brim and a tall crown that soon became the headwear of choice for these adventurers. He called it The Boss of the Plains, and the cowboy hat was born.

Today, that business remains the quintessential Western hat maker. It's owned by a family that prefers to remain anonymous that has been in the Western business since the 1960s. Although the original company stopped manufacturing in the 1970s, the hats are still produced in America by Hatco, the company's manufacturing and distribution partner, in

Garland, Texas, in some cases on machinery that has been in use for generations.

For the past four years, the business has been overseen by chief executive officer Robert Dundon, a fashion industry executive whose background includes Pentland Brands, Fossil, Thomas Pink and Paul Smith. He joined as chief operating officer and was elevated to chief executive officer in March of 2023.

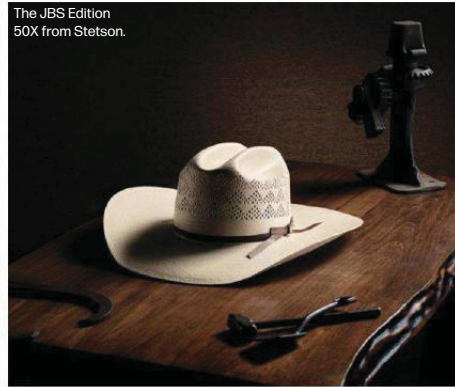
"When I started talking to [the owners] about the role, I thought that I knew everything I needed to know about the brand," he said. "And then when I started to look into what they were doing and how they were putting a more-modern face on the brand, it just became really compelling. And I determined that this was an absolute gold mine sitting right out in the open that had never been fully tapped into. Given their position and presence in the West, American history and culture, it just seemed like there was so much runway to grow the brand."

The process of modernizing the American-made business started in 2019 when Stetson was given a "rebrand." Dundon said the update included a website that was "Americana" rather than "Western," an e-commerce business. The company also started exploring licensing opportunities.

To commemorate the company's 160th anniversary this year, Stetson created a limited-edition premium straw hat, the JBS Edition 50X, made from shantung straw with a saddle leather hatband and sweatband and gold JBS branding iron hat pit with inset stones. Only 400 pieces were made and they retailed for \$230. They sold out in less than a week.

Coming this fall will be a Stetson art coffee-table book published by Rizzoli. "They've been a great partner for us and have come up with the definitive volume

The JBS Edition 50X from Stetson.



that tells the Stetson story and what it's known for," Dundon said. The book will speak to product as well as "this great American history and a love story between the brand and its consumers. It's a really good take on the brand, what it has meant and how it's stood the test of time for over a century and a half."

Looking at the brand's history, Dundon said Stetson "hasn't changed at all. It's the expression of the brand that has changed."

Western themes are having a moment in fashion and music right now — from Beyoncé Knowles-Carter and her "Cowboy Carter" album to Pharrell Williams' fall '24 Louis Vuitton men's show to last year's Isabel Marant's cowboy chic collection. And Stetson is well positioned to capitalize on the trend, the CEO said.

"Country music has crossed over and Western culture has spread from the center of the country," Dundon said. "And with that comes a curiosity. Stetson features heavily in that story because we're the hat brand everybody knows. When you say Stetson, it's a synonym for 'hat.' So we have the opportunity to really tell the story through content creation and this great digital flagship."

The company's website is its best advertising vehicle, he said. In addition to storytelling, the platform also shows the breadth of the Stetson universe, which ranges from apparel and boots to fragrance, small leather goods and jewelry.

"Our business has grown in the double digits every year since 2021," he said. And unlike the "Urban Cowboy" trend of the early 1980s, which lasted 18 months and then died, "what we're seeing now is longevity because it transcends just a popular movie or show. It's really found its way into peoples' minds and hearts."

Today, headwear accounts for 75 percent of Stetson's total business and is still the "cornerstone of the brand," he said.

Boots have been especially popular, he said, with sales doubling every year for the past two years. And while Stetson continues to be a male-oriented brand, women's is becoming increasingly popular and 50 percent of all boot sales today are women's.

"I think women are more engaged with a fashion moment," he said, adding that Stetson created the hat Knowles-Carter wore on the cover of her "Cowboy Carter" album and that "created more energy for the brand and traffic to our website."

The fragrance too has been a perennial favorite. It debuted 40 years ago and in its peak in the 1980s, was over a \$100 million business, he said. "Other things have come and gone but it's always been on the shelf," he said.

In recent years, the company has

introduced a couple of new fragrances and it has tapped "Yellowstone" actor Luke Grimes to be the face for the scent and men's grooming products.

In addition to Knowles-Carter and Grimes, Stetson also did a collaboration with Bruno Mars on a popular Ranger hat, as well as a trucker hat with Post Malone. The brand also supplied 100 cowboy hats for Ryan Gosling's musical number from the "Barbie" movie, "I'm Just Ken," at the Academy Awards last year.

"Last year was big for us in terms of getting a few really well-known faces," he said. "We also work with a lot of artists and musicians and supply headwear for them."

More recently, the brand created a custom bowler for Usher to wear for his Met Gala performance.

Dundon said that while Stetson is best known for its cowboy hats, dress and outdoor looks make up 20 percent of the headwear.

In addition to the straw hat and Rizzoli book, Dundon said Stetson is also creating a special capsule collection for the 160th anniversary that will feature commemorative, limited-edition hats, including flat-brim models, as well as belts and small leather goods. It will be released in the third quarter.

And not specifically related to the anniversary, Stetson will also be launching a couple of new categories this year. Last year, it got into the coffee business with a company called Free Rein, created by Cole Hauser of "Yellowstone," and now "we're getting into the food business by launching beef jerky with a partner," he said. "That feels like a good fit for the younger, protein-obsessed consumer."

The brand is planning to go into the home business with a new bed and bath licensee. And an entry into spirits by introducing bourbon is also in the cards for next year.

"We're really trying to fill out this lifestyle, from home, food and beverage, apparel, footwear, headwear. Those are the main focuses for us," Dundon said.

Where does he see Stetson in the future? "I'm a steward for this brand and I would still want to retain our status as the headwear authority that you can rely on for craftsmanship, enduring quality and style," he said. "Then we would want to develop into this great American brand that has strong roots in the U.S. but has opportunities and an audience in Europe, Asia, Latin America. Those are markets we're already in, but we want to become more of a lifestyle brand."

Currently, 25 percent of Stetson's business comes from Europe and the brand just launched into Mexico last year.

The e-commerce business currently accounts for about 20 percent of Stetson's business and although the brand doesn't operate stores in the U.S., there are six in Europe and Dundon said that adding its own retail stores is "definitely on the roadmap for us."

Until that time, the company will continue to lean into its website. "When I joined, it was just a platform. Now it's a meaningful piece of our business and I see that continuing to grow," he said. "It's the place people can come and really see the fullness of the brand. Since we don't have a brick-and-mortar store in the U.S., that is where you come to see all the categories and really experience the brand. We have a great story section on the website with a lot of our archival material, and it really gives you a sense of what the brand is beyond the products."

WWD

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FASHION

Audrey Hepburn's Givenchy Gown to Be Sold at Sotheby's



More than 100 pieces will be part of the "The Art of Glamour: The Alexandra Fitzwilliam-Tate Baker Collection, Baroness of Gray" sale.

The Alexandra Fitzwilliam-Tate Baker Collection, Baroness of Gray." An anchor piece is the pink ensemble that previously belonged to Hepburn and is similar to what she wore for a 1966 Vogue photo shoot with William Klein. The pre-sale estimate for the Givenchy haute couture pink silk-crêpe sheath from fall 1966 is between \$40,000 and \$60,000 and the presale estimate for the coordinating ivory silk faille bodice is between \$1,400 and \$3,000.

There are 100-plus garments that will go under the gavel. There are pieces from the 1950s, 1960s and 1980s by Christian Dior, Yves Saint Laurent, Cristobal Balenciaga, Madame Gres and Chanel as well as from Hubert de Givenchy. The auction house also will be putting designs by Oscar de la Renta, James Galanos and Renato Balestra up for sale. The trove belongs to the Baroness Alexandra Fitzwilliam-Tate Baker and it marks the first single-owner fashion sale at Sotheby's New York. Bidding will start on June 2 and will run through June 16. Browsers can also get a closer look at the public exhibition that will bow in Sotheby's New York galleries on June 6.

In a statement, the Baroness said that a relative had taught her about haute couture, when she was a young girl. "When I learned how each piece was a unique work of art completely made by hand and crafted in the most beautiful fabrics, I was mesmerized and smitten. Then came Audrey Hepburn and Givenchy, and for me, the hunt for haute couture was on," she said.

Born the Baroness of Gray, she is of Scottish, English, Welsh and French heritage and is a descendant of the Royal

Houses of western Europe through her mother's lineage. With a master's in art and a bachelor's in art history, she doesn't just know about haute couture, she is more than adept at beading and embroidering, having trained at Ecole Lesage in Paris. An Yves Saint Laurent haute couture Lesage embroidered moiré ballgown from fall 1974 is another highlight from the sale with an estimate ranging from \$9,000 to \$15,000.

Movie and Goop fans might be interested in the Tom Ford off-white crêpe evening gown with a matching cape from the designer's fall 2012 collection that is similar to what Gwyneth Paltrow wore to the 2012 Oscars. That ensemble has a presale estimate of \$10,000 to \$15,000.

Another key item in the sale is a Christian Dior by Yves Saint Laurent haute couture chine taffeta evening gown from fall 1959 that is expected to fetch between \$24,000 and \$32,000. That find was previously part of the American journalist Rosamond Bernier's collection. Before she became Vogue's first European features editor, she offered evening lectures about art and fashion history at the Metropolitan Museum of Art — without notes and always dressed in eveningwear.

The upcoming sale will also feature a rhinestone-covered gold lace gown that had belonged to the musician Maria Ellington Cole. That design is expected to fetch in the range of \$600 to \$1,200.

Sotheby's isn't alone in playing up an Audrey Hepburn connection. This month's sale at Kerry Taylor Auctions USA for the Peggy Moffitt Collections includes a fall 1960 Givenchy satin cocktail dress that Moffitt had always referred to as her

"Breakfast at Tiffany's" dress. (It comes from the same collection of the one Hepburn wore in the 1961 film.)

As a sign of the pixie-ish actress intergenerational appeal, Abrams ComicArts released the graphic novel "Audrey Hepburn: An Illustrated Biography" by Eileen Hofer with illustrations by Christopher Longé last week. And in March, Thomas Santopietro's "Audrey Hepburn: A Life of Beautiful Uncertainty" was published with fashion commentary from the designer Jeffrey Banks.



Audrey Hepburn's Givenchy haute couture gown from fall 1966.

- A hot pink designer gown that once belonged to the Oscar-winning actress will go under the gavel next month.

BY ROSEMARY FEITELBERG

For some shoppers and auction bidders, two words are all they need to hear to spring for a new purchase: Audrey Hepburn.

Soon Sotheby's will be serving up a Givenchy gown and bodice that were once worn by the Oscar-winning actress in next month's sale "The Art of Glamour:

From left, Sarah Wetenhall, Lisa Errico, Claudia Taylor Overstrom, Dr. Shanu Modi, Marcie Pantzer, Joline Stemerman and Virginia Tomenson



FASHION

Society of Memorial Sloan Kettering Raises More Than \$2.3M at Spring Ball

- Oscar de la Renta, Graff and UBS were this year's sponsors.

BY ROSEMARY FEITELBERG

Colorful gowns were everywhere at the Society of Memorial Sloan Kettering's spring ball Tuesday night at The Plaza hotel.

A fashionable crowd turned up for this year's event, which raised more than \$2.3 million including more than \$680,000 toward the advancement of MSK's pioneering breast cancer research. Lauren Santo Domingo, Muffie Potter Aston, Priya Shukla, Sarah Wetenhall, Malcolm Carfrae, Peter Davis, Courtney Davis, Alexandra Lind Rose, Mercedes de Guardiola, Tamron Hall, Meghan Klopp, Joanna Baker de Neufville, Sai de Silva and Susan Magrino were among the guests circulating during the cocktail hour. LoveShackFancy's Annie Taube described the galas as "the best event for the beginning of summer," due to people wearing pastels and florals. "I'm seeing a lot of gowns tonight. For the first time in a while, people are wearing real ballgowns and it's so fun to see. It's the spring ball and people really brought it. Everyone looks color coordinated," she said.

Several attendees like the society's president Claudia Taylor Overstrom, in a purple sequined column long-sleeve gown, wore designs from Oscar de la Renta, which along with Graff and UBS

sponsored the gathering.

Speaking over the din of conversation in the room, Wetenhall attributed the strong turnout to people being moved by MSK's cause and the honoree Dr. Shanu Modi's breast cancer research, an issue "near and dear to people's hearts." (Modi is advancing anti-HER2 therapies for breast cancer, integrating innovative liquid biopsy tools for earlier detection, and developing adaptive trials designs to overcome treatment resistance.)

Taylor Overstrom attributed the 375-person crowd — the event's largest in a decade — to the "extraordinary" group of co-chairs and attendees' interest in supporting Modi's work and breast cancer research. "So many people have a personal story when it comes to cancer. Regardless of what type of cancer, it touches everybody. It doesn't matter about your age, gender and socioeconomic level. Every single family is touched by it. So when you have a premier cancer institution that is moving the needle to help cure cancer ... it makes a difference."

Wearing a one-shoulder LoveShackFancy butter yellow dress, Taube noted how the retailer has a wide mix of dresses for weddings, proms and other special occasions. With pink being one of the brand's signature colors, Taube said, "I love seeing all of these pink dresses even though they aren't LoveShack. It's still reminiscent, right?"



Kathy Norman, SoVanna Day-Goins and Karen Norman.



Sarah Wetenhall, Malcolm Carfrae and Susan Magrino.



BUSINESS

Survey Reveals Top Exec Concerns Shaping the Next Era

Today, businesses can think about having a strategic response to ongoing disruption as a core approach with geopolitical management.



- Kearney's industry experts share insights on what is influencing decision-making, and provide strategies to navigate these market shifts.

BY ALEXANDRA PASTORE

Geopolitical dynamics have been a hot topic in the last few years, peaking even more over the last few weeks when it comes to tariffs.

WWD's latest webinar, titled "Piloting Tariff Turmoil: Executive Strategies for Apparel, Luxury, Beauty and Accessories," explores a recent executive sentiment survey with industry experts from Kearney. Nora Kleinewillinghoefer, partner at Kearney and America's lead of fashion and luxury, and Drew DeLong, global lead of Kearney's geopolitical dynamics team, shared insights into today's landscape.

The findings of the company's survey focus on the impact of foreign policy — specifically tariffs — on apparel, luxury goods, footwear, beauty and accessories. The report uncovers how customer behaviors and industry uncertainties are influencing decision-making and dives into the strategies executives are employing to navigate these market shifts.

"This is an incredibly evolving topic and something that's really been at

the forefront of our partners and the people that we've been working with," Kleinewillinghoefer said regarding Kearney's recent report on tariffs.

Kearney's survey polled more than 700 executives on the top topics that are being addressed by leaders and the concerns they are feeling, to better understand what is shaping the next era.

When prompted about their biggest challenges, 54 percent of respondents cited the tariff restrictions as the number one "unknown" that they're facing in terms of how they're thinking about it, where they see opportunities and where they see challenges. Another 64 percent highlighted rising production and supply chain costs as one of the most pressing challenges at the moment, looking at how they can potentially navigate this from wage, freight, material and energy. At the same time, the third challenge facing these executives is customer response to pricing and ethics.

As she discussed the survey's full results, Kleinewillinghoefer said what is clear is executives' response to the question: How are tariffs on clothing goods affecting my company's supply chain and overall cost structure? Results found that penetration in key geographies is a major driver for most brands, indicating the need for geopolitical strategy management.

While Kearney, the global management

consulting firm, is coming up on its 100th anniversary working across most geographies in the world, its geopolitical dynamics team is a newer addition to the company, which covers the full spectrum of consumer and retail opportunities.

"We cover everything from supply chain topics strategy to the go-to market for various brands," Kleinewillinghoefer said. "Any topic that would be at the forefront for an executive would be something that we would support. As you can naturally imagine, geopolitical dynamics has been a top topic. The geopolitical dynamics team evolved out of coming out of COVID-19, where there were already conversations about the single country of origin, and we really realized that there were much broader implications for this."

In practice, Kearney's geopolitical dynamics team takes an end-to-end view of what is happening globally, helps anticipate, prioritize and respond to the impacts of what's happening in the market. Kleinewillinghoefer and DeLong said that recently things had been "extremely dynamic" with lots of briefings and conversations for materials being updated to the last minute.

Moving from the retroactive to predictions of what is coming next, DeLong said there are some actions that executive teams can take more broadly.

This starts, he said, by understanding what is driving global disruption as a whole. Three drivers include geopolitical conflict, a shift toward multipolarity in thinking through the rise of multilateral institutions beyond a U.S.-led global order, and the U.S. policy environment.

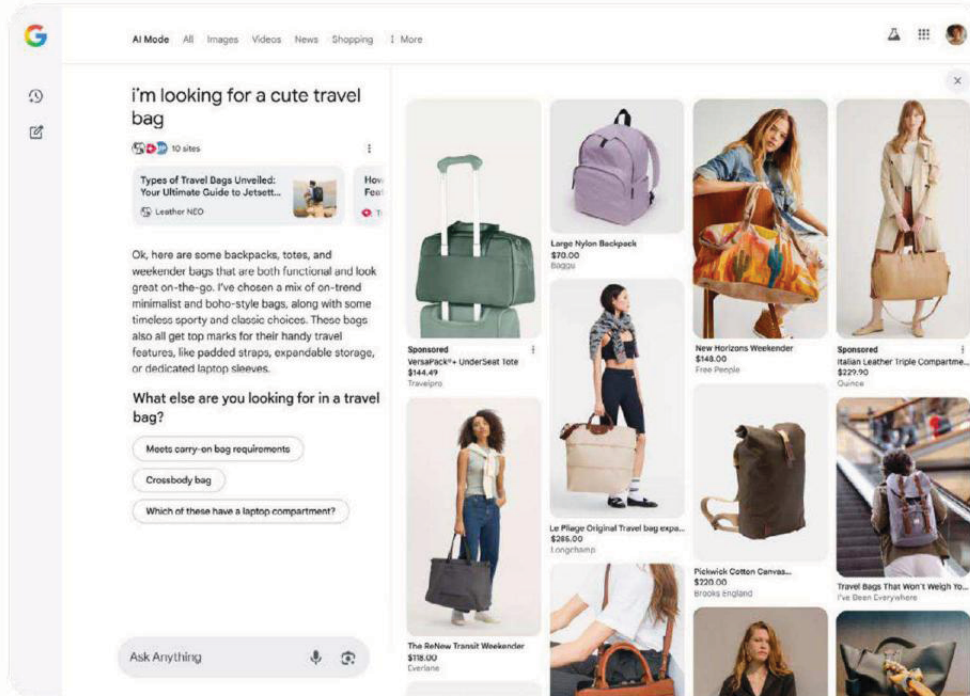
Importantly, with so many factors impacting business, DeLong advised executives to consider the "next order" impact beyond today's news cycle.

"To the degree that your executive teams have one cohesive plan, offensive and defensive, for how to navigate this that needs to be coordinated," DeLong said. "Elevated, consistent uncertainty is going to be a common theme here in the next at minimum, four years, likely longer. How you do that as a business is a really critical point, because if you're not planning for that, you're going to consistently be reactive."

Moreover, he advised that leaders "fight the tendency to firefight week by week," acknowledging that in today's environment, it was an easy trap to fall into. Today, businesses can think about having a strategic response to ongoing disruption as a core approach. Geopolitical management helps businesses tackle global challenges faster because ultimately to win in today's environment executive teams need to get started building a geopolitical muscle.

TECHNOLOGY

Google Enriches Shopping Features With AI Upgrades



Google's AI Mode.

- The technology giant will soon enable agentic AI to monitor prices and purchase items with consumer consent.

BY MEGHAN HALL

Google's the latest big tech player going in on agentic shopping experiences.

The technology giant announced Tuesday that, in the coming months, it will launch two new AI-powered shopping features to the general public. One feature, called AI Mode, has already been tested in Google Search Labs – a platform that effectively allows Google to beta test new features with interested users. The function allows a user to have a conversational interaction with Google's interface when looking for a specific product.

For instance, a user might tell Google, "I'm looking for a casual summer dress to wear on vacation with friends." From there, AI Mode, powered by Gemini 2.5, shows the user a grid of options that match their query, based on consumer instruction and intent, paired with merchant product availability.

If the user isn't fully satisfied with the options AI Mode pulls for them, they can provide further context; for instance, the shopper looking for a summer dress might further refine their search by telling Google their upcoming vacation is to Puerto Rico. Instead of suggesting dresses with long mesh sleeves, which might be suitable for summer in the northeastern U.S., AI Mode will likely adjust, offering up options more appropriate for high temperatures – a sleeveless midi dress, for instance.

Lilian Rincon, vice president of consumer shopping product for Google, said AI Mode may serve users sponsored content from advertisers.

"We are going to be experimenting with ads across all of these properties, in the same way that we've brought ads to AI Overviews over the last year," Rincon said.

"Expect that advertisers can participate, and we'll have more to share on that later in the year."

That approach differs from the route OpenAI has taken with its AI-powered shopping experience, launched late last month. At the time of the launch, the company told WWD's sister publication Sourcing Journal it would not allow sponsored content in the initial rollout of its shopping tool.

That a user can have a conversation with AI Mode, powered by generative AI, doesn't inherently make it agentic. But Google wants to take the experience one step further. Once a consumer finds a product they have interest in purchasing, they will be able to put a price tracker on it. That is to say, if a user sees a dress retailing for \$250, but they only want to purchase it if the price falls at or below \$175, they can instruct Google to monitor that item.

Rincon said that this type of automation removes friction for a consumer; rather than checking back on a product every couple of days, consumers can rely on the technology to check across merchants for them in real time.

"Part of the brilliance of this agent is that it will monitor the world for that product across different merchants and different stores, and actually notify you... that we found the exact product, the right size, the right color, at the price point – or below – that you want it," Rincon said. "That's part of the value prop of this agentic technology, is that it can monitor the world for you."

If the item's price falls at or below the consumer's desired spending limit, Google will send the user a notification with a "buy for me" option. If the user selects that option, Google confirms the credit card and shipping address associated with that user's account, then proceeds to autonomously purchase the item using Google Pay.

To start, only merchants that have Google Pay enabled will be eligible for agentic purchasing.

Rincon said allowing a user to opt into the purchase keeps the shopper in the loop for decisioning, while AI does the behind-the-scenes work of buying the item.

"Basically what the agent is doing is... going to the merchant's page, putting that item in your cart with the exact variants that you chose and then using your information to essentially check out on your behalf and make sure that that product is delivered to the address that you confirmed," she explained.

While that could prove convenient for the consumer, the experience lacks a few hallmarks typical of today's e-commerce environment. All transactions Google's AI makes on behalf of a consumer are done without logging into a brand or retailer's site. That makes it more difficult for the merchant to capture data on the shopper, while also preventing the shopper from collecting or using any loyalty program benefits. Rincon said the company hopes to upgrade that piece of the shopping experience in the future.

What's more, if a shopper isn't actually visiting a brand or retailer's site when an AI agent makes a purchase on their behalf, the retailer may lose some incidental sales a human would consider. The agent, on the other hand, does a predefined job for the consumer it's tasked with serving.

Rincon said the price-tracking tool, in particular, could help merchants earn sales they otherwise wouldn't have made.

AI Mode and the price-tracking and agentic capabilities that go along with it will be available to consumers later this year, Google said.

But the company also had news to share on a more immediate upgrade to users' shopping experience.

Google launched an updated version of its existing virtual try-on tool Tuesday; while it has already used synthetic, digitally generated models to help consumers get an idea of how an item might look, consumers can now better understand how a specific item would look on a digital rendering of themselves.

"Two years ago, we introduced virtual try-on with models that allows you to choose a product, choose a model that represents you and then see what that product will look like on a model," Rincon said. "We've heard a lot from consumers – and also from merchants – that the thing that everyone really wants... is to be able to try something on yourself."

To engage with the tool, users need to submit a well-lit, full-body photo. The system serves up better results if the user is wearing formfitting clothing in the initial photo, since it gives Google a better idea of what the consumer's body shape is.

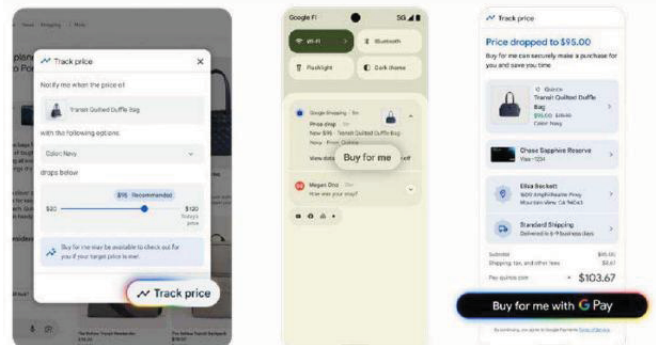
Rincon said the idea behind the tool is to help consumers visualize how an item might look on their body; however, Google does not currently recommend specific sizing based on the image a consumer provides.

"[Fit] is the ultimate challenge, and definitely where we want to head toward, but we are starting with visualizing what the product will look like on you," Rincon said.

The virtual try-on function, which is now rolled out in Google Search Labs, does not yet allow consumers to digitally try on multiple items simultaneously. So, if a user showed interest in a pair of pants and a T-shirt, their avatar would be able to try each item separately, but is not yet able to show the two items together.

Categories eligible for Google's virtual try-on include dresses, skirts, shirts and pants; the company does not currently enable users to view accessories.

"We are really using the best of the Gemini models and AI to bring shopping to this next era," Rincon said.



Google's agentic purchasing tool in action.



Andrew Scott, Christian Slater Celebrate Tod's 'Italian Hands' Book in N.Y.

Other guests at the Madison Avenue boutique cocktail party included Penn Badgley, Rachel Brosnahan and Katie Holmes. BY KRISTEN TAUER PHOTOGRAPHS BY NINA WESTERVELT



On Tuesday night, Tod's hosted a cocktail party at its Madison Avenue boutique to celebrate its new coffee table book "Italian Hands" and signature Gommino loafer. The Italian touch was evident throughout the store, as trays of quiche, arancini balls and cocktails circulated around the room to guests decked in Tod's looks.

Katie Holmes was an early arrival, catching up with Tod's chairman Diego Della Valle as "The Pitt" star Isa Briones sipped a bellini nearby. Christian Slater stopped to chat with Holmes en route to the shoemaking demo, where an aproned artisan was in the middle of hand-constructing a Gommino loafer.

"I'm a huge fan of the brand," said Slater, dressed head-to-toe in Tod's. "One of the people that works for this company, our kids go to the same school. So that makes it a very small world, and makes it feel more personal to be here."

The actor recently returned to the city after wrapping production on "The Hole," directed by Kim Jee-woon. "I just got back from Korea, so I'm a little jet-lagged," said Slater. "It's definitely a psychological thriller. Theo James is great, and the director was amazing. I loved it. I was there for about a month," he said of the film, which just announced a theatrical deal with Amazon MGM's Orion Pictures.

Other guests stopping by throughout the evening included Andrew Scott, Penn Badgley, Rachel Brosnahan, Jason Ralph, Danai Gurira, KIKI Layne and more.

The orange hardcover book, which celebrates Made in Italy craftsmanship, was displayed throughout the store, where guests could flip through pages of photos depicting artisans working with glass, terracotta, brass and bronze, and pesto.

"People love it," said Della Valle about the reception to "Italian Hands," which launched with a party during Milan Design Week in April. The celebrations will continue around the world, as the brand plans to host its next book event in Asia.

"Craftsmanship. The colors, the glamour, the livability. It's everything good," said Nicole Ari Parker of the Tod's appeal. "I went to private school my whole life, as a girl, second to 12th grade. So I appreciate a crisp shirt, a nice loafer. Tod's is very comforting to me." The actress attended the party alongside her "And Just Like That" costar Sarita Choudhury as both prepare for the show's third season, which premieres on May 29.

"We're excited. It's a season of summer. We're not in furs and boots," said Choudhury. "And hardship in the sun is different. You know when you're sweating but you're like, I look better? It's almost like a sheen."



Dylan Efron has been in the New York sun for about a week, and recently attended the red carpet premiere for "Mission Impossible" at Lincoln Center. But his humble brag wasn't the Tom Cruise moment.

"I've been here about six times this year, and I've had the most beautiful weather every time I've come," said the "Traitors" star. "I think I've brought the sunshine every time."

The newly minted reality star is no stranger to Tod's, having worn the brand



often during his press tour. "It just kind of fits me well," said Efron, who accessorized his Italian-made look with a Japan-made point-and-shoot Contax T2 film camera, hanging from a crossbody strap. "It's easy to forget when you're traveling where you went, what you did," he said. "It's a nice little way to look back at all you've done."



Claire Danes, Michelle Monaghan, Laura Harrier and More Celebrate Whitney Gala

Max Mara sponsored the night, which marked the 10th anniversary of its Whitney bag.

BY LEIGH NORDSTROM PHOTOGRAPHS BY ALYSSA GREENBERG

Leslie Bibb and Michelle Monaghan



Claire Danes and Hugh Dancy



Laura Harrier



Nicky Hilton, Andie MacDowell, Kathy Hilton, and Wes Gordon.

It's officially been 10 years since the Whitney Museum opened its doors in the Meatpacking District, and on Tuesday night Max Mara helped the museum celebrate both that anniversary – along with 10 years of their Whitney bag – at the annual Whitney Gala.

This year's event honored artist Amy Sherald, curator Barbara Haskell and longtime supporter Richard DeMartini. Guests "The White Lotus" stars Michelle Monaghan and Leslie Bibb reunited at the event, roaming the cocktail hour together on the museum's ground floor. Claire Danes and Hugh Dancy, Andie MacDowell, Laura Harrier, Kathy Hilton and Nicky Hilton Rothschild, Ubah Hassan, Jordan Roth and Wes Gordon were also in attendance.

After taking to the Met Gala steps a few weeks ago in Fear of God, Sherald had opted for a white floral Marc Jacobs look for the night.

"Working with Jerry Lorenzo at Fear of God, I love that team," Sherald said, describing her Met look as "quiet dandy" that "let [my] internal swag shine." The highlight of the night for the artist was seeing Madonna.

"I love her and I've been obsessed with

her since 'Desperately Seeking Susan,'" she said.

In addition to being honored by the Whitney, Sherald's work "American Sublime" is currently on exhibit in the museum.

"It means a lot, because it's a dream come true to have a show here, and then also to be surrounded by all these people and all this love and support is wonderful," Sherald said.

Maria Giulia Prezioso Maramotti, a third-generation Maramotti family member and a board member of the Max Mara Fashion Group, no longer lives in New York but remembers when the Whitney relocated downtown.

"I lived in Chelsea, so it was walking distance. I really remember the day that it opened here, in the Meatpacking District which was obviously already here but it changed the neighborhood," she said.

Maramotti was one of many Italians in the room for the night, celebrating Max Mara.

"It's like being back home," she said. Shortly after, the xylophone chimes alerted the room to head for the industrial elevators and upstairs to where dinner, toasts – and a surprise TLC performance – awaited.

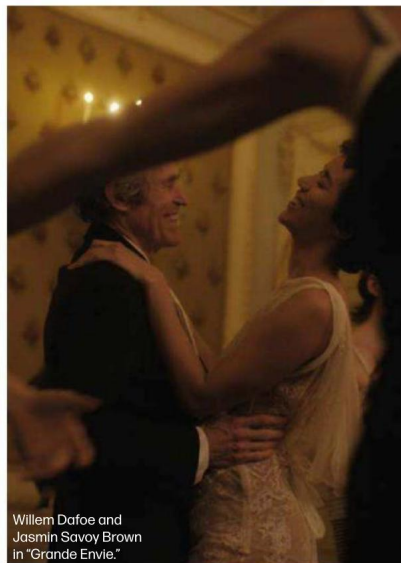


Amy Sherald and Scott Rothkopf

Catherine Martin



Callina Liang



Willem Dafoe and Jasmin Savoy Brown in "Grande Envie."

to both tighten it and let loose.

"You've got to just make it more poetic and less focused on trying to hit all the story points," he advised. "Just go crazy. Let yourself be free and just tell the story how your heart wants to tell it." And I really took his note, and it came to life in a minute."

With editor Annika Damon, Martin approached from a new perspective. "We put together something that was so much better than the original idea, more lyrical and fit so much better with the work."

Due to budget constraints, Martin wasn't able to get the rights to the music she initially wanted. She turned to Elliott Wheeler and Jamieson Shaw, who worked on Lohmann's "Elvis."

They created a piece that was much more magical and a better fit for the film.

"Something I really have learned over the

years is that obstacles or people saying no or things not going your way, or critique is so helpful," she said. The notes can be hard to take, but "there's usually a kernel of truth inside it."

"As I get older, I'm actually finding my ego is less connected to criticism," she said. She's also aware of the things she doesn't know and leaned on director of photography Mandy Walker for "crossing the line" shots that she found challenging. It was a creative team effort, all in a castle.

The wardrobe was crafted entirely from upcycled garments from the collection. That added a layer of meaning for Martin.

If "Grande Envie" is a little film, as Martin said, she is aware of the big scope of the climate crisis. The collection with Miu Miu was more than a reason to make a film; it was a chance to reckon with fashion's role in damaging the environment.

"It becomes kind of overwhelming, and it feels like no one can make a difference," she said, of being aware of the scope. "We're all going to just be buried in thousands of T-shirts and discarded jeans."

She approached the collection with the idea of creating value. "I just love the idea of taking something imminently disposable, like a T-shirt, and something that we assign value to, like vintage lace, and making a precious object," she said. "It's about taking something from the past and reinventing it for the future in a meaningful way."

The result is a collection with patchworked jeans, recut silhouettes and vintage fabrics reimaged for a new era.

That philosophy has extended into her personal life, too, and she now prefers to have something altered or adapted instead of buying something new. "I'm investing in craft, and in a garment that will have a longer life," she said.

"Joan of Arc" and a Fashion Film in the Future So will she direct again? Martin says "never say never," but it's not in the immediate future. Instead, she's busy working on the costumes for Lohmann's upcoming film about Joan of Arc. That project has taken on new significance in the current political climate. "There's so much to learn and digest, but I think it's really a story for our time when I think a lot of women's freedoms are being — how shall I say it — curtailed or attacked, at least nibbled at the fringes."

A rumored fashion film from her and Lohmann is "still in the wings," she said. "But we've sort of been bulldozed by Joan of Arc, kind of she's come to the fore. She's wielded a sword and said, 'You're coming my way, folks.' But who knows? We love the world of fashion."



Catherine Martin Debuts Miu Miu Film at Cannes

The Oscar-winning costume designer celebrated her first short film and her Upcycled Collection at a luncheon. BY RHONDA RICHFORD

CANNES, France — Miu Miu didn't let anything rain on their parade, or beachside luncheon as it were.

The brand was in town to celebrate "Grande Envie," the directorial debut from four-time Academy Award-winning costume designer Catherine Martin of "Moulin Rouge" and "The Great Gatsby" fame.

To call it a splashy luncheon wouldn't be quite accurate, as the splashes were more puddles due to the buckets of rain. Still, the cast gathered to celebrate Martin's first time behind the camera.

Her "Grand Envie" clocks in at just three minutes but is rich in visual storytelling.

"It's my directorial debut. I'm embarrassed calling it a 'film' because it is only three minutes long, but it is a little film," she said.

A little film with a big cast that includes Willem Dafoe, Jasmin Savoy Brown, Callina Liang, Daisy Ridley, Diana Silvers and Eliot Sumner and was shot at the UNESCO-listed Château d'Esclans in the hills above Nice.

The film features costumes from Miu Miu's Upcycled Collection, Martin's collaboration with the brand. The idea started as a way to feature the collection in a Miu Miu universe, but with Martin's experience on production design, it quickly took on a life of its own.

"What the design team wanted was an Imaginarium," she said. "They wanted me

to build a visual world for them and cast characters that we could then costume in upcycled clothes."

The story began as an illustrated diary created by Martin, part mood board, part narrative sketchbook, layered with vintage postcards, textures and references from the French Riviera in the 1920s and '30s. Martin wrote the initial story herself.

The result was an intricately designed visual narrative. She created a moving story board of sorts, cut and edited with music and dialogue to get a visual idea of the film. It was scripted, then cast with friends of the house.

Dafoe, who has been involved with the Prada Group for 30 years, was the first to join. Verdi Visconti suggested the actor.

"You're not going to say no to that," Martin joked. "And then it became a puzzle." They filled out the glamorous world with young stars in the Miu Miu universe.

"It all felt like a dream," Liang said. "We were in this beautiful castle, all dressed up, running around and having a lot of fun."

Liang plays a singer, and though she doesn't sing, Martin created deep backstories and monologues for each character. She also wrote each actor a welcome letter to make them feel at home on set.

"It came so naturally to her," Liang said. "I couldn't believe it was her directorial

debut. She worked like magic." Liang added that she was so obsessed with the costumes that she tried to buy some from the set, including a favorite belt from her look.

Martin approached with her usual detail. "Preparation is the only way I know how to keep my rather large amount of anxiety at bay," she said.

The team shot for three days, and despite the summery shots, it was actually filmed in January.

"It was cold, but it was astounding to be somewhere with such history, like it really felt like [with the film] that what we were bringing to life was something that actually happened there, like Catherine captured something real in the space," Brown said.

Brown shot with Dafoe, who impressed her with his genuineness and generosity, despite being such a seasoned actor and world-famous star.

There was an unscripted moment. "If you watch closely, you'll see we almost shared a smooch once or twice, but we didn't," she said. "That's my story — the time I almost kissed Willem Dafoe."

Letting Loose With Notes From Baz

Martin's first cut was "very linear," she said. But she happens to have a great coach, with husband and longtime collaborator Baz Luhrmann as an adviser. He encouraged her

WWD


Finn Bennett on 'Seven Kingdoms,' Fashion and Working With Jodie Foster

The Trophée Chopard honoree will next appear in the "Game of Thrones" spinoff. BY RHONDA RICHFORD



CANNES, France - Finn Bennett made his first visit to Cannes to be honored by Chopard with this year's Trophée, awarded annually to emerging actors.

"I didn't really believe it at first," he said of the initial call. "I looked up the previous recipients and there are some really amazing people on there - not just well-known, but brilliant actors who do the kind of projects I want to do."

Some of those actors have been Gael García Bernal, James McAvoy and Joe Alwyn, among others. The award has a strong track record of spotting talent.

But it was Angelina Jolie that made the evening, serving as this year's godmother of the award. She presented Bennett with the award at a beachside ceremony at the Carlton Beach in Cannes. In his speech, he thanked his agent who had faith in him over a decade ago.

"I think one of the things I'm happiest about is that we can both look at this and be like, 'Wasn't all for nothing.' We're making progress," he said. Having that support has been pivotal to his career.

"Your agent is reading all those scripts, selecting you for projects, fighting for you. Now that we've moved into more American projects, she's on the phone at midnight - I'm not. I just get to reap the rewards," he joked.

Some of those rewards are wearing Saint Laurent for the event, as well as on the famous Cannes red carpet.

"It was the first time I wore a real tux," he said. "I'd rented a cheap one before, but this was like, 'Wow, this is what it's meant to feel like,'" he said. Chopard also loaned a handmade, battery-free watch. "I know nothing about watches, but I feel like I've learned so much."

He's not a quote-unquote fashion person by nature, but that is slowly changing after attending the McQueen Paris Fashion Week show last September. "It was amazing - the drama, the solemnity. It was a real performance. So yeah, I'm getting more into it. I'd love to go to more shows."

The Trophée Chopard recognized his growing body of work, including "Black Doves," "Warfare" and "True Detective: Night Country" opposite Jodie Foster.

The latter role is one of his personal highlights.

"That role could have just been a plot device," he said. "But [showrunner] Issa López gave him this massive journey. He

really affected me."

Foster also gave him some of the best of advice of his career. When asking the Oscar winner for tips on preparation, such as if he should run lines during the weekend or do other immersive work, her answer threw him off guard.

The advice? "Go dancing," he recalled. "It was her way of saying: take the work seriously, but don't take yourself too seriously."

"She's a masterclass - not just in acting, but in how to be a person. She's been famous since she was a child, and none of that has changed her. She's just a good, generous person."

She also advised him to keep a small, reliable team around him and not an entourage of yes-men. "Stay grounded" was her overall message.

Bennett is poised for fame with his next role in "A Knight of the Seven Kingdoms: The Hedge Knight." It's the next "Game of

Thrones" spinoff and set for a fall release.

For the role, he got to live the life of a knight learning horseback riding and sword fighting. "It's like being a child. Someone's saying, 'Come do these things,' and they're paying you to do it. It's amazing."

The actor was surprised by how heavy swords were, but perfected his moves. Horse riding was his favorite, and something that he will continue to pursue personally.

Bennett's now-bigger breaks have come with new challenges.

"The pressure increases," he said, comparing his earlier work in U.K.-based productions for British TV to the now-higher stakes of global platforms.

"You're working with more revered and recognizable people. It's not that you're scared of them, but you want to impress them. You want to do a good job," he said.

That internal pressure has made him more meticulous about his approach to roles. "I hate using the word 'process,'" he joked, noting that preparation is key.

"For me, it starts with knowing my lines inside out. I have a memory like a sieve, so it takes time. Then I attach feeling to them and try different things out with a friend reading the other lines. I pick the best bits, go in, and do it."

While he describes himself as "not an improv guy," he says he's open to adapting. "Different roles demand different things. Who knows? Maybe I'll go full method one day and live in the woods for six months."

"For me, it starts with knowing my lines inside out. I have a memory like a sieve, so it takes time. Then I attach feeling to them and try different things out with a friend reading the other lines. I pick the best bits, go in, and do it."

Fashion Scoops



A jeans jacket from the Disney x Karl Lagerfeld capsule collection.



A fashion look by Rabanne, shot in Rio de Janeiro.

Quacking Up

An app that would let you “Karl-ify” yourself would certainly be fun.

Look what it’s done for Donald Duck, who is now logging his third collaboration with the Karl Lagerfeld fashion house dressed in dark sunglasses, a high-collared shirt and a black blazer – his head feathers pulled into a jaunty ponytail.

The latest Disney x Karl Lagerfeld capsule collection riffs on a hand-colored illustration of Donald Duck that the late designer created in 2004 to honor that beloved character’s 70th anniversary, dressing the bird just like him.

(The German designer was born only a few months before Donald Duck made his first appearance on film, cementing his affection for the temperamental bird.)

Back in 2004, Disneyland Paris quickly sold out of a limited-edition series of 3,000 shirts bearing the artwork.

And in 2023, when The Walt Disney Company marked its centenary year, it teamed up with Karl Lagerfeld anew. The fashion house won’t divulge figures, but characterized the tie-up as a great success.

The sketch, in various interpretations both color and black-and-white, appears on jeans jackets, sweaters, a bomber jacket and a casual blazer for the 2025 capsule, launching Thursday at Karl Lagerfeld

stores, some Disney stores, select wholesale accounts and online at Karl.com and Disneystore.co.uk.

Accessories options include backpacks, tote bags, handbags, sneakers, sunglasses, scarves and umbrellas.

Pier Paolo Righi, chief executive officer at Karl Lagerfeld, considers the sketch a true collector’s piece from the brand’s archive, and a great example of the late German

designer’s sense of humor.

“Karl has created this iconic artwork himself to blend the appearance of two icons and merge it to one,” he told WWD. “The request of Karl fans all over the bring back this art piece back to our collection was too big not to!”

— MILES SOCHA

Color Me Pretty

Sparxell, a Cambridge-based plant-based colorant start-up, has secured 1.9 million euros in funding from the European Innovation Council.

Benjamin Droguet, founder and chief executive officer of Sparxell, said funding from the European Innovation Council will allow the company, which claims to use biodegradable pigments such as wood pulp and agricultural waste to deliver colorant results that outperform synthetic alternatives, to accelerate its manufacturing scale-up and overcome key technical challenges.

“With our plant-based technology, we’re offering industries a fundamentally different approach to color that works with nature rather than against it while meeting the highest performance standards,” he said.

A member of LVMH’s La Maison des Startups accelerator program, Sparxell said it is reaching its first million in sales since spinning out of the University of Cambridge in 2023.

In April 2024, the plant-based pigment-maker locked up \$3.2 million in a combination of seed funding, direct investments and grants from backers, including beauty giant L’Oréal Group as an anchor investor, along with Materra and Evrnu investor PDS Ventures, venture firm Future Communities Capital, impact investment fund Katapult, as well as Joyance Partners and Snöcap VC.

Since then, it has expanded its Cambridge headquarters capacity to enable kilogram-scale production. Sparxell said it plans to further expand its facilities this year, to double production capacity and establish production laboratories.

The company believes its technology can significantly reduce energy and water consumption, and eliminate toxicity in human-contact applications such as cosmetics and food applications.

— TIANWEI ZHANG

Good Vibrations

Rabanne’s signature metal mesh seems in its element as Brazilian funk dancers shimmy their shoulders and flick their feet at lightning speed.

To launch its high summer collection, the Puig-owned fashion house tuned into the hip-hop-influenced music genre from Rio de Janeiro, and went to the scene’s epicenter, the Rocinha favela, yielding a high-energy film and striking images of its motorcycle stunts, beauty rituals and party people.

This week, Rabanne descended on Brazil’s second largest city for a

cocktail reception with retailer NK, which recently opened a shop-in-shop in São Paulo, and a campaign unveil and perfume launch at Hotel Nacional Rio. (The perfume is Million Gold for Her, which was first launched in France and later the U.S.)

For the still campaign, Rabanne conscripted Rio-born photographer Melissa da Oliveira, 25, to capture the energy of the Rocinha favela.

She said her goal is to exalt Rio’s urban life “as a reference for what is fashion, what is style and what is elegance. I’ve always tried to express that in my own work – how everyday life in the favela reflects beauty and even a kind of futurism.”

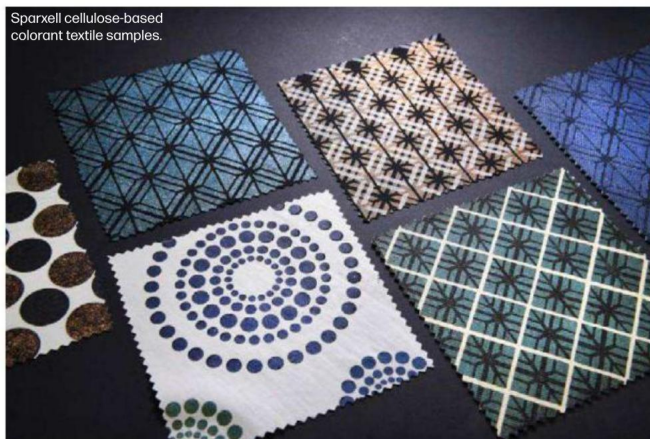
Emmanuel Cossu, who has directed music videos for the likes of Gesaffelstein and Dua Lipa, created short and long videos and said he encountered “a vibrant collision of fashion, rhythm and soul.”

It took a village to create the content, including 20 dancers, several DJs and some 50 talents involved in Rocinha’s weekly funk balls.

While overall creative direction was by Julian Dossena, who has led the house since 2013, a new creative studio called Sunbelt is credited with the creative concept for the campaign.

Sunbelt is the brainchild of fashion entrepreneur Alexia Niedzielski, perhaps best known as cofounder of System magazine. She said its goal is to help global brands tell “culturally rooted, emotionally real stories through fashion.”

Rabanne noted that its late founder, Spanish fashion maverick Paco Rabanne, established a record label in the ‘80s that had a roster of funk artists. Around the same time, he opened Black Sugar, a nightclub in the Saint-Germain-des-Prés neighborhood of Paris, dedicated to funk and Afro-Caribbean music. — M.S. ▶



Sparxell cellulose-based colorant textile samples.

Gigi Hadid in looks from the collaboration.



Gigi's Future

Madhappy, the contemporary apparel brand, is teaming up with Gigi Hadid's Guest in Residence on a limited collection of women's apparel.

Dubbed "Future Heirlooms," the 18-piece

collection spotlights Guest in Residence's classic knitwear, reinterpreted through Madhappy's lens with its signature hand-stitch and vintage wash effects incorporated across a range of silhouettes. Pieces include the waffle knit hoodie and jogger, the rib knit polo and short, and the knit full zip and cargo.

The collection is available exclusively on madhappy.com.

Retail prices range from \$150 to \$275.

Members of each creative team were friendly with one another, so the collaboration came together organically, given shared points of view on product, design and quality, according to a spokesman. Madhappy sees value in partnerships with female-driven brands and will continue to explore this idea throughout the year, he said.

The collaboration's Hadid, founder and creative director of Guest in Residence, shot by photographer Stevie Dance.

Last summer, the Gap collaborated with Madhappy on a limited-edition collection of women's, men's and kids' apparel that takes its inspiration from the Gap archive. Madhappy started in 2017 as a lifestyle brand founded by four young men who wanted to make a statement about mental health and optimism. In 2019, the company scored a \$1.8 million investment from LVMH Moët Hennessey Louis Vuitton, along with Tommy Hilfiger and the founders of Sweetgreen.

Madhappy launched the Local Optimist magazine two years ago and supports research and awareness in mental health through The Madhappy Foundation.

Guest in Residence, which creates 100 percent cashmere pieces that honor heirlooms, was founded in 2022 by Hadid.

— LISA LOCKWOOD

Well-Crafted

Mackage, the luxury outerwear firm, has tapped world-renowned tennis player Donna Vekić for the second edition of its Protect Your Craft series.

Following the success of its inaugural Protect Your Craft campaign featuring footballer Josko Gvardiol, the next chapter shifts to the world of tennis, where the Croatian tennis star was photographed in Miami by photographer Sam Hayes.

"To succeed, you have to protect what matters most — your passion, your mindset and your ability to push forward no matter the conditions. That's something I relate to deeply, and it's what Mackage stands for," said the 28-year-old Vekić.

The campaign highlights

Mackage's commitment to innovation, drawing parallels between the precision of sport and the artistry of outerwear craftsmanship. With aesthetics that protect, Mackage said its spring 2025 collection is engineered to perform in any setting, whether shielding against the elements to adapting to the rhythm of everyday movement.

Launching Thursday, the campaign features Vekić in Mackage's latest spring collection, where the brand's signature technical innovation meets lightweight, all-season adaptability. Designed with seasonless dressing in mind, the collection introduces convertible 3-in-1 pieces that offer flexibility and comfort, adapting to evolving weather patterns with ease. The campaign will run globally, in stores, e-commerce and at wholesale.

Performance rainwear remains at the forefront, with lightweight ripstop styles featuring a waterproof membrane, full seam sealing, and waterproof zippers, while other designs integrate mesh liners for breathability and a specialized membrane for water repellency.

Tanya Galesic, chief executive officer of Mackage, said: "Protecting your craft is about discipline, perseverance, and a deep commitment to excellence — values that define Mackage and that Donna embodies in every match she plays. She is the perfect representation of this campaign, and we're proud to have her as the face of this next chapter."

— LL

Paris in the Hamptons

Sézane, a Parisian B Corp.-certified brand, will open an immersive pop-up at LDV at The Maidstone, in East Hampton.

The 150-square-foot pop-up debuts June 20 and will remain open until July 29.

The Maidstone's Retail Shack will be reimagined into a transportive Paris-meets-East Hampton experience. Visitors will be able to shop a curated selection of bestselling essentials and accessories, including the Justine basket bag, alongside an exclusive selection of limited-edition pieces designed for the season. Retail prices range from \$30 to \$400.

This is the first time that Sézane, a direct-to-consumer brand, has had a presence in the Hamptons.

Some of the brand's key products will be offered at the store, such as the Roni top, the Will jacket in suede camel, Ron Top, the Justine basket bag and the Red Gaspard.

"Sézane is the perfect fashion lifestyle partner for us, as they share our core sensibility of effortless elegance," said John Meadow, founder and president of LDV Hospitality.

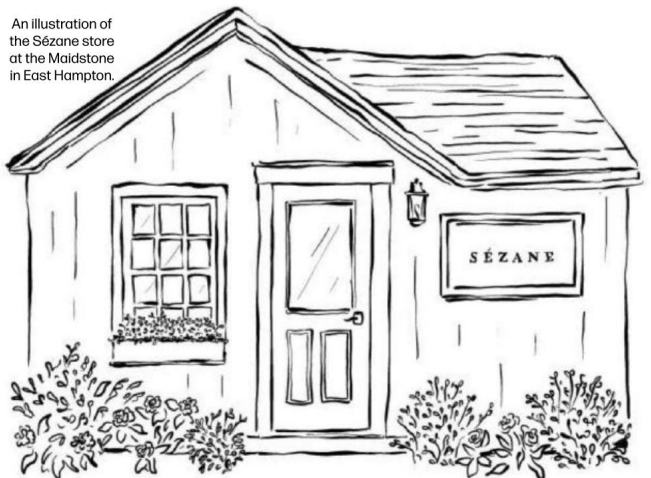
Morgane Sézalory, founder of Sézane, said: "There's nothing like the Hamptons in the summer — it's pure magic and we treasure that in France. Even for a weekend, it's about slowing down unplugging and enjoying life. The Maidstone felt like the perfect home away from home. And of course we love the Hamptons' timeless, effortless style — it aligns so naturally with our Parisian spirit. We're thrilled to bring a touch of that to this iconic place."

Sézane's Hamptons pop-up will join the brand's growing list of U.S. locations, including permanent boutiques in New York and San Francisco, other long-term pop-ups in Los Angeles, Seattle, Austin and, most recently, San Jose, Calif., Boston and Nashville, all of which opened in 2025 and will remain open through 2026. — LL ▶

Donna Vekić in Mackage's Protect Your Craft series.



An illustration of the Sézane store at the Maidstone in East Hampton.



WWD

A look at the Missoni amenity kit.

In Flight

Delta and Missoni, the Italian fashion brand, have expanded their partnership.

This year, their collaboration will launch a luxurious Delta One collection, which includes a Missoni bedding set designed for Delta, along with Missoni's suite of amenities that include a refreshed Delta One amenity kit, custom socks, slippers and an eye mask.

The new Delta One bedding set includes the Missoni duvet, white sleeping pillow and duvet cover, which feature a subtle Missoni zigzag design and navy accents. Delta is also expanding its popular mattress pad that doubles as a lumbar pillow to all Delta One flights and is introducing an additional memory foam cuddle pillow for long-haul flights. The new Delta One bedding set will launch on international Delta One flights this summer and will be rolled out across all Delta One flights by yearend. Later this year, the airline will introduce its upgraded Missoni branded navy slippers.

The refreshed Delta One amenity kits are designed to reflect the colors of the sky and will feature Missoni's signature textured zigzag pattern on the exterior of the bag. Missoni and Delta teams created a new and exclusive pattern and color palette that celebrates the view from the window at 35,000 feet while paying homage to Delta's 100-year-flying heritage. The new, collective kits will be introduced in the fall and come in blue and cream with gold hardware. Inside are blue or cream Missoni crew length socks and a lightweight and breathable eye mask featuring the brand's signature zigzag pattern, along with an upgraded pen, Grown Alchemist

skin care products, and a bamboo toothbrush, Marvis toothpaste and earplugs.

"In travel, every moment matters – not just where you're going, but how you get there," said Mauricio Parise, vice president of brand experiences at Delta. "We want you to savor your time in the air, which is why we are intentional about each detail of the customer experience to create a sense of home in every space, which is instantly elevated with Missoni's signature designs. Our new Missoni collection will help you arrive at your destination feeling refreshed and ready for the journey ahead."

Alberto Caliri, Missoni's creative director, said, "In crafting the next generation of our amenity kit we embraced our signature artistry, blending patterns, textures and hues to create a kit that's distinct, enduring, and designed to suit your lifestyle beyond your time on the plane." – LL

Carmen's Back

Carmen Electra has a new skin care brand, out now.

The actress and model, 53, previously introduced GoGo Skincare in 2020. The

venture ultimately wasn't a success, in part because Electra had limited control over the brand, she said.

"I look at it like a stepping stone and a big learning process," she said.

Electra – born Tara Leigh Patrick – started out in the music industry as Prince's protégée, before becoming known in television and film for her work in "Baywatch" and "Scary Movie." Throughout the years, beauty remained a consistent passion and creating a brand had long been a dream of hers, so she's giving it another try.

Electra is returning to the beauty space in collaboration with Rudy Mawer of Mawer Capital, who initiated the endeavor by reaching out to her team.

A year in the making, Electra Skincare launches with a three-product line on ElectraSkincare.com: the \$39 Nourishing Cleansing Balm, \$39 Hydrating Face Moisturizer and \$69 Oxygenating Serum. There's a bundle of all three available for \$99.

"It evens out your skin tone, and gives you that fresh, dewy look that we all want, whether you're wearing makeup or not," Electra said of the products.

"But I'm a glam girl," she added. "I wanted something to be able to hold makeup,

and it does."

The line is vegan and cruelty-free, and formulated in an Australian lab. The balm features murumuru butter, jojoba oil and castor oil for deep hydration, while the moisturizer blends hyaluronic acid, ligustrum lucidum seed extract, and hibiscus extract to nourish and firm the skin, and the serum combines gourd extract, hyaluronic acid and hibiscus extract to boost radiance and hydration.

The collection is made to simplify beauty routines. "It's so I could get out the door faster," said Electra.

Mawer expects Electra Skincare to generate "over a million dollars" in annual online revenue in its first year, he told WWD, and has plans to expand to retail.

"Carmen knows the value of high-performance skin care and she wanted a line that reflects her confidence and style," he said. "We brought that vision to life with clean, science-backed formulas that deliver real,

visible result that Carmen and I are very proud of." – RYMA CHIKHOUNE

Hatched

Danielle Lafleur has been named president of Hatch, the maternity and lifestyle brand, effective immediately. It is a newly created post.

In this role, Lafleur will lead all commercial and brand functions, working in close partnership with founder and chief creative officer Ariane Goldman.

Earlier in her career, Lafleur was president of Bandier- and Carbon-owner 38BC Brands, where she focused on repositioning brand and product strategy and driving operational improvements. Before that, she was with Calvin Klein as executive vice president, general merchandise manager, head merchant and visual services, and was with Tommy Hilfger as senior vice president, general merchandise

manager of men's and childrenswear. She has also held roles at J.Crew and Polo Ralph Lauren.

At Hatch, Lafleur will focus on scaling retail, accelerating digital growth and expanding the brand globally, while preserving its premium positioning.

The appointment marks a new chapter for Hatch, which was acquired by Go Global Retail through its Janie and Jack Holdings Inc. platform in 2024. Both Hatch and Janie and Jack now operate under newly named parent company Matri Holdings Inc.

"I'm thrilled to join Hatch, a brand that has redefined what it means to support women through every stage of motherhood," said Lafleur. "Hatch blends beautiful design with practical and effortless motherhood solutions. I look forward to building on Hatch's innovative foundation – deepening the connection with our community and expanding how we show up for women with both style and substance. Together with this talented team, we'll continue celebrating and empowering women as they navigate life's most transformative journeys."

Hatch has stores at 17 Bleecker Street and 1027 Lexington Avenue in New York, in addition to hatchcollection.com. More stores are planned for 2026-2027. The company wholesales also its collection at Nordstrom.com, Revolve, and Nuuly, and the company's Wellness collection is sold at Ulta and Bluemercury. – LL ■



Carmen Electra for Electra Skincare.



Danielle Lafleur

